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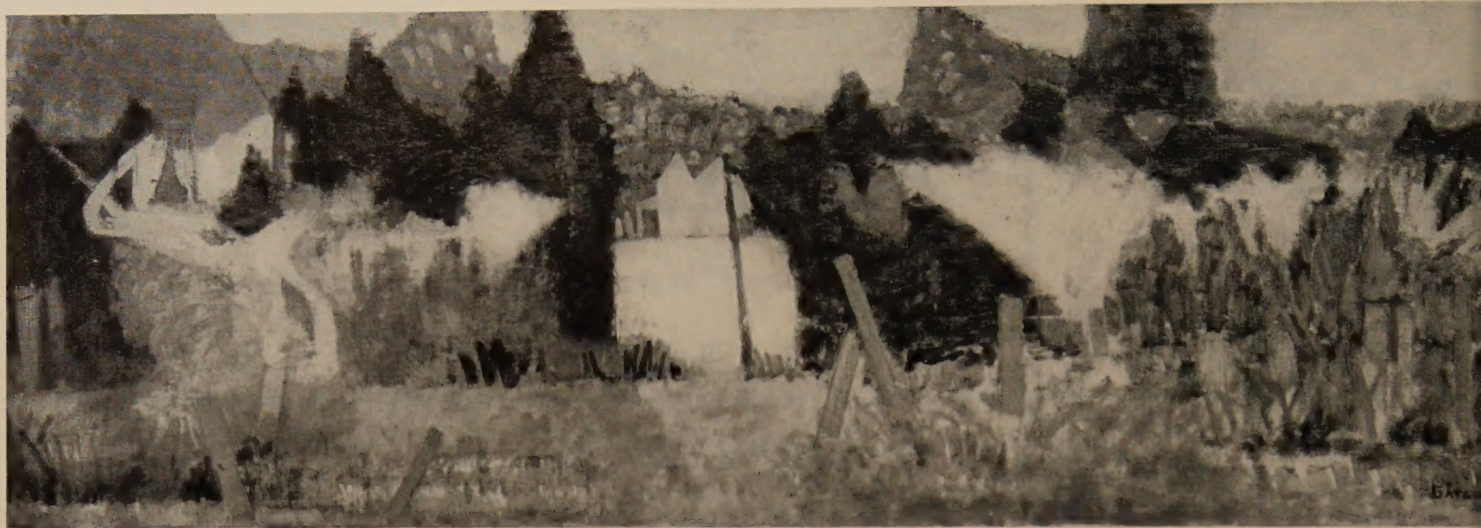
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LEE GATCH



BY DUNCAN PHILLIPS



THE first painting I saw by Lee Gatch made on me an immediate impression of distinguished originality. Although it was executed in the spirit of a sketch, the composition was structural and subtle. The strong, almost crude colors were surprising and yet exactly right for the subject. Marching down a wide, oyster-gray road upon which their shadows fall, Highlanders approach diagonally across a long narrow canvas, their flags, their big white drum, their kilted legs and their bagpipes silhouetted against harvest fields in a stenography of sealing-wax red. In the middle distance on oval mass of tall, smoky-blue trees recedes in a broken contour to the square roofs of a distant village almost blotted out under the rising sun. We feel the rhythm of the march so insistently that we hardly see the men in the imminence of their arrival, in the clangor and shock of their fanfare which the colors sym-

planes and dynamic, broken lines and colors something which we might never have had the luck to meet on such a suitable morning. Lee Gatch has confirmed the love of parades that is evident in this painting. As he says, "They organize themselves. One has simply to march with the men." This he has done with gusto, relating his rhythm to an inspired setting.

Lee Gatch, born in Baltimore in 1902, studied art at the Maryland Institute in that city. A scholarship to the American School at Fontainebleau transferred his training to France where later he became a pupil of André Lhote. In a letter telling of his progress in art, he wrote, "It was through sculpture that my eyes were opened. A little negro head suddenly revealed to me its formal secrets. Studying in Paris, I was able to absorb and respect the cubic discipline and to use cubes and cylinders architecturally, never forgetting the transitions of that head—



Marching Highlanders, 1933, oil, 17 x 30", Phillips Gallery, Washington.

bolize. The painter has brushed in the incident with the utmost confidence and economy of means, knowing what to tell and what not to define. The writing is by a big brush directed by an art of spontaneous eloquence. The design is both expansive and compact. The flat, geometrical planes of road, field, distant trees and glowing sky seem to fit into their places as if by magic, and map out a taut pictorial space which is also a true atmospheric space. In other words, the light and dark pattern is in fine correspondence with the relative distances in the scene described. The picture plane is brought down from the rosy gold of the sky to the grayish white of the road and the more emphatic whites of the flag and drum. The dark of the distant trees needs the stark silhouette of the piper who leads the band. And the dull, dark blue resolves the dissonance of orange and red.

Here was a discovery of an American expressionism summarizing, in a swift synopsis of interlocking, pyramidal

form sliding into form." Here, then, was the source in the *Marching Highlanders* of the planes fitting into their boundaries and directions with the spontaneous balance of a brilliant sketch. What the "Académie Moderne" in Paris tries in vain to reduce to a formula, the primitive sculptor had intuitively extemporized.

Gatch became an expert in the technique of cubism, but he had already learned to trust more to his instinct and to move in his own way from analysis to synthesis, from architectural means to personal and decorative ends. The colored lithographs of Bonnard and Vuillard may also have charmed him. In at least one of his early paintings—*City at Evening*—the dark and light contrasts of flat planes and patches are as arbitrary as those *Art nouveau* prints of the 'nineties, but more intense and dramatic. The bridges of Paris and its tall houses gleam like old ivory at lamp-lighting time and carry down the afterglow from the turquoise river and sky, these lights balancing per-



City at Evening, c. 1933, oil, 18 x 25", Phillips Gallery, Washington.

fectly the bronze and black tones of the surrounding nightfall. All his experience in Paris, the "cubic discipline" especially, served Gatch well as a basis for the poetic expression of heightened consciousness and evocative suggestion which we find in the works of his maturity.

On his return to the United States Lee Gatch determined to see in color and to design two-dimensionally. As his favorite shape for creative invention, he selected an exceptionally long overmantel, which required not only the rhythmic balance appropriate to a frieze but a degree of improvisation in treating the subject in such a way as to make the spatial intervals both functional and ornamental. What Picasso in 1918 had done to fill a vertical surface with flat semi-abstract patterns of tilted planes, using as his starting point a harlequin and his guitar, a sheet of music, a mask, and his three-cornered hat, Gatch was to do horizontally in a decorative cubic synthesis of his own. Instead of harlequins, he painted horses, some mounted and some blanketed, outside a stable of chequered light and shadow, with riders dressed for the hunt. Low rich tones of gray, tan, black, brown and orange convey the light and dark pattern of the remembered moment. The shapes are cones and cylinders, but also long coats and skirts and visored caps, the silhouette of a narrow feminine shoulder or of a lean horse's neck or leg, all contained within the ample lines of a long low stable, its interior penetrated by shafts of light, its vertical wall rising at one end to the diagonal and then to the horizontal roof. The observation is sharpened and reduced to a common denominator of geometrical fragments used as stenographic symbols of remembered tensions, of energies and skills held back at the start of a zestful adventure.

Lee Gatch is a man of his own times. Of the arts of all the ages which he studied in the Louvre, he remembers best

the great expressionist painters who, like El Greco, intensified through distortion the psychological character of their themes or who, like Daumier, gave to contours and masses dramatic accentuation. His first exhibition in New York was at J. B. Neumann's New Art Circle in 1927, and his second showing in 1932 was at the same gallery, where oils and watercolors by Paul Klee were usually to be seen. Perhaps Klee's counterpoint of wiry line and color fantasy, his mat and varied textures, and his wit and wisdom and provocative obscurity encouraged Gatch to break away from clean-cut stylistic mannerism and to seek his own private iconography. Amid the confusion of sophisticated trends and diversions he has always steered his own course and remained true to his resolve to be himself and to draw his subjects from his own experience in his own country. Could he not try to be a representative painter while aspiring nonetheless to the self-sufficiency of abstract art?

It is an American tradition for our open-minded poet-painters to select from their studies only what they need for their self-limited, very personal and specialized creations. Our greatest originals, Albert P. Ryder, John Marin and Arthur Dove, were so self-reliant as to be almost self-sufficient, but there were others who, short of eclecticism, were very curious about what was going on abroad and eager to see what was in circulation which they could use and transform to their own purpose. Among these were Maurice Prendergast, whose tapestried picnics are derived from (yet so unlike) Cézanne and Seurat, and John Twachtman, who transformed Claude Monet's scientific demonstration of color as light into a rainbow palette to serve his own mysticism in his frozen brooks, his iridescent waterfalls, his cloud-bewildered hillsides and romantic canyons. Arthur B. Davies and, many years later, Charles Demuth were attracted to the decorative and lyrical possibilities of cubes as



Fox Hunt, 1934, oil, 15 x 30", Remson Wood collection, Baltimore.

units of design: Davies superimposing prisms over his nymphs, Demuth fusing ruled lines with exquisite vignettes and washes.

To this American tradition Lee Gatch clearly belongs. He may never have seen the work of Jacques Villon but, like him, he has had the audacity to make a synthesis of the antithetical creeds of impressionism and cubism. Unlike Villon, however, who is as formal as Seurat, or at least as Roger de la Fresnaye, Gatch has always been essentially an expressionist, with a language of design closer to fantasy than to fact or formula. We recognize the Pennsylvania and New Jersey of his landscapes, but those barnyards and barn doors, those tangled farm gardens and state roads, those oil wells, those electric wires and towers and signs are symbols of an imagination which in its own very different way has been at times almost as exclusive as that of Paul Klee. Only one other contemporary American painter combines cubist and expressionist ideology—Karl Knaths: but in his fantasy, Knaths is more structural than Gatch and far more demonstrable and authoritative in his designs. Both men are imaginative composers in pictorial space who retain a lyrical feeling for atmospheric space, and both have kept their own sensibilities intact. Both are craftsmen who excel in mat textures over prepared grounds, and both are colorists who have enriched the American tradition for cultivating one's garden with carefully chosen seeds.

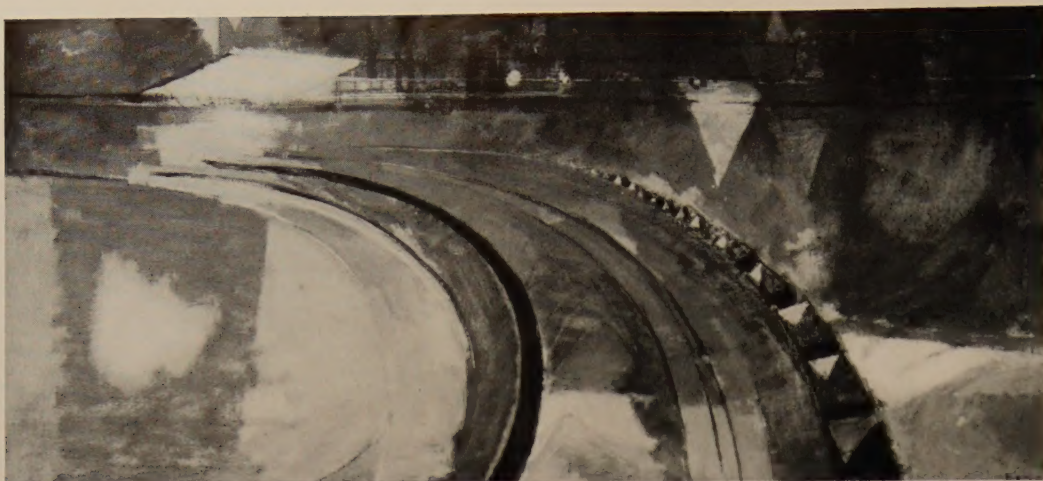
I have lingered over those charming early masterpieces by Gatch, *City at Evening*, *Fox Hunt* and *Marching Highlanders*, chiefly because the artist later abandoned their emphatic patterns, their calligraphy or cubistic stylization, in search of more mystery and less immediate effectiveness. Gatch was not satisfied to remain a calligrapher nor a synthetic cubist aiming at expressive decoration. The *Fox Hunt*, on the way to arabesque, led him to patterning his moods and to the attainment of plastic virtuosity and subtle orchestration. The essence of his originality in his next phase was to select for his theme only such moments or places as would have evaded even a description by Henry James. Gatch challenged his own powers of delicate suggestion and evocation by weaving a web of lovely texture between the mood he sought to render and the pleased but puzzled observer. In this period he could be compared to those contemporary poets who, disregarding their inability to

dissociate words from the meanings they symbolize, seek in obscurity a sort of shelter. The sensuousness and suggestive wizardry of words without coherent meaning is undeniable, but such use of them is preciousness itself. It is, however, not fair to call Gatch "precious," since the language of colors and lines on a flat surface is not answerable to meaning at all and needs only to convey sensuously whatever imagination suggests. Gatch's painted poetry is soundly integrated in his color pattern, and he has never been more literary than whatever reference to his inner life is signified by an absent-minded, epicurean and purely visual stream of consciousness.

To introduce this difficult phase in the artist's own words, we quote again from his letter:

By 1935 the angularity of my expression had softened through the insinuation of a new vision and a new desire for the sensuous arabesque existing in nature. I looked for special subjects: long dark hedges broken by a fan-like pattern of mellow orchard trees and a mesh of magenta briars working across the dark façade in a disheveled frieze. I packed long, narrow panels with small forms, making them vague as if out of focus or else just visible. In this way I could create areas simple and at the same time animated. I wished to see the color field scintillate and breathe with a sparkle like the unevenly dyed threads of a Navajo blanket. My best examples of this are *Yaddo Gardens* and *Oriental at the Races*. In the *Oriental* I used figures abstractly and in fragments.

One needs to peer into the embroidered enchantment of the latter to find the idea it contains. The faces of the exotic visitors are flat masks with slits for eyes. Robed in mysterious hieroglyphics, they overlook and are inscrutably detached from a visual and mental experience, which they absorb less in coordinated detail than as a beautiful and bewildering composite of their scattered observations, all vague, fragmentary and fugitive. Race horses can be discovered, ridden by shadowy jockeys, galloping inside the rail, and beyond the track there are scattered hurdles. We see as they pass gleaming equine flanks and necks and, further away, yet still on the same picture plane, heads of horses with distended nostrils and excited ears. Everything, large and small, is merged, mellowed and enveloped in a golden haze of sun, dust and mystification.



Industrial Night,
1948, oil, 18 x 40",
Phillips Gallery, Washington.

In another panel of that period of composite imagery the arabesque is less sensuous and the mood more austere. The pale outlines and blonde tonality of the long mural entitled *Harvesters* achieve an attenuation so remote that what we see could be a mirage induced by the heat over the wide area of treeless farmland. Telegraph poles and barns and mules and lean arms with pitchforks, and buckets of water are faintly discernible, but, in spite of the American scene, what is invoked is rather like a faded Egyptian fresco, even though this effect is only an accidental by-product of the artist's fantasy.

Gatch's recent paintings are increasingly landscapes of the mind from which figures have all but disappeared. The artist represents himself as looking in at a spectacle and, perhaps even more metaphorically, as looking back to an uncertain memory. Sometimes he is multiplied and can be identified with all the craning necks, prehistoric in their simplification, starkly silhouetted against the white heat at a fire. More frequently a sole spectator—just the back of his head and shoulders—appears at the center of a composition. What we see beyond is the impression of the event—in one case a basketball game at a

gymnasium, which becomes a primitive decoration celebrating the big ball for which the many outstretched fingers reach.

In the very latest of Gatch's paintings, there are no spectators—no figures at all. Yet the artist is still a passionately aware participant in the dramas of glamorous appearance. For now glamour has come back. Gatch is a romanticist; romance is the essence of whatever is signified in his new work. Overtones or afterthoughts are not permitted to interfere with our purely sensuous enjoyment of the colorful patterns. Any extraneous issues and opinions that intrude into his pictures are unintended commentary, becoming a spicy seasoning to enrich the visual flavor. It is enough for the painter to be exhilarated and to bask in revery or reminiscence. Driving with him over elliptical curves, along gleaming tracks, through an *Industrial Night* of sapphire and gold, azure and vermillion, we are asked to note by the way the crescent moon in the pale water, but more particularly to observe those curves in contrast to the vertical and pyramidal lines of the oil wells on the dark shore and the diagonals of the drawbridge to which all the curves lead. No thought about conditions of toil or natural



Pleasure Garden,
1946, oil, 36 x 27",
Lionel Bauman collection, New York,
photograph John D. Schiff.



Easter Morning,
1943, oil, 45 x 25",
Marian Willard, New York,
photograph J. B. Neumann.

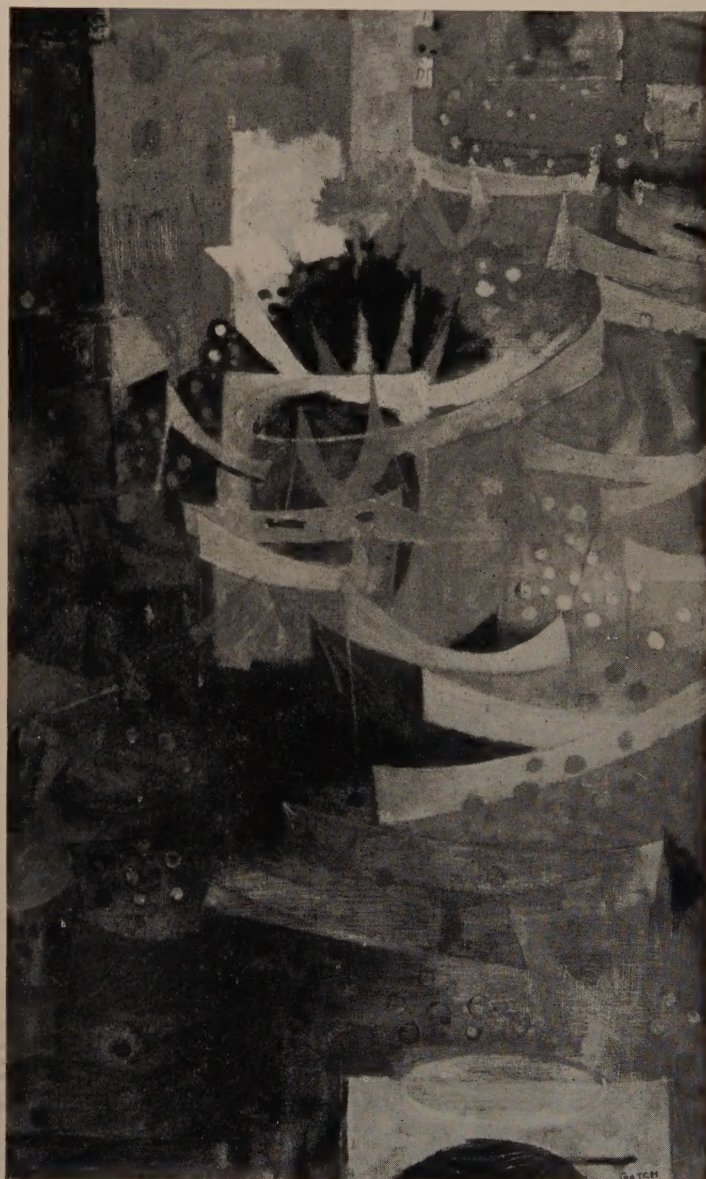
resources or business, good or bad, can spoil our pleasure in the painter's painterly vision. So it is with a dizzy *Carnival* glimpsed from afar in fog. At a *Pleasure Garden* there is a lighted screen ready for the film, a dance floor with a shaft of light awaiting the dancers, and little round tables on the edge of the limelight—but as yet neither performers nor diners. The artist makes no comment except to point out again the ovals, verticals, rectangles and diagonals in a space sensation compounded of one dominant color and many variations on the theme; the light is the only important actor in the night's events.

The poet in Gatch is not without his moments of antipathy to this or that, his flashes of merriment and satirical wit. Yet he wants the observer to see with him pictorially and to be grave or gay with him according to his mood. He can be very serious, as in *Easter Morning* where crosses keep appearing in the path of the sun. And he can be unobtrusively funny, as with the haloes and the horns he provides for the big heads of his *Three Candidates for Election* whose banners pass in political parade. The flaming, swaying movement of those oranges and reds bobbing up and down and coming ever nearer through the blue city night and its towering, faintly illuminated tan and violet walls symbolizes the confetti, the streamers and the bands—a fantastic extravaganza which is gloriously colorful.

By the year 1940 (writes Gatch) I planned my canvases as single units of color—red, green or blue. My way towards abstraction was clear. With my translation of the subject through color the object became less of a solid, more one or another kind of color-movement through color-space, the idea existent only by suggestion. The moment for me to sacrifice the object occurs only when the subjective implications are strong and valid. There is still much that I want to explore—imagine—recreate. For me art is the science of experience. My hopes for the future are to seek ever through reality for a finer mystical expression and a greater economy of means in reaching the essence of the idea.

Married to another fine artist, Elsie Driggs, and receiving at last the recognition he has long deserved, Lee Gatch seems to be rising rapidly to his peak as a painter. He now has the assurance and the talent to design with the clarity of a true mystic's inner eye.

Three Candidates for Election,
1948, oil, 36 x 21", Phillips Gallery, Washington.



Malcolm K. Burke

THE CUZCO SCHOOL OF PAINTING

IN Cuzco, there are paintings on every wall of every religious establishment. There are the paintings of the Cathedral, three hundred and sixty-five of them, and the paintings of the many other churches. There is a Viceregal Museum full of paintings. There are paintings stacked, and paintings sold surreptitiously to be taken away from Cuzco. Decoratively, they hold together still, which shows that the original drive was strong. But directive force has gone; the balance between decoration and substance has been lost. Although the white flame of religious fervor burns with less intensity than two or three centuries ago, the works conceived and achieved to reflect this flame remain.

The Cuzco School originated in Cuzco: that is simple enough, yet there have been arguments about just what began where. Juan C. Medina, Curator of the Viceregal Museum, enjoys displaying the portrait of one Francisco de Juárez, founder of the Quito School, who as fellow-pupil of Pérez de Ollín, founder of the School of Potosí, studied under Cuzco's own Diego Quispitito. The finality with which Señor Medina states this precludes further discussion on the point of priority among the Spanish Colonial schools. Quispitito, an Indian and native of the town of San Sebastián four kilometers from Cuzco, is one of the few artists of the School known to us by name. For the most part, no artist stands out as distinct from his fellows; all are one in their effort to express intense, all-consuming religious acceptance.

A new school may be a link in time, a vivifying tradition that accords with a new universal bent, or it may come from nowhere and vanish as easily into oblivion. The Cuzco School is of the latter sort, coming into being in the ancient Andean capital of the Incas at some time during the seventeenth century. By then, the Inca had become only a memory in the minds of the Indians subjected to Spain, and the Sun God was officially no longer worshipped. Yet archaic elements persistently reasserted themselves in the working out of the occidental patterns which all were constrained to study and profess. In repeating patterns of Spain's art story, a minor school of painting found its genesis. But as the repetition falters, gaps develop, and a new coloring and new grouping of elements are found—and so the Cuzco School arises.

Then after a century of full production, it dwindled and was no more. The static quality of its form assured to its products an evenness, allowing no abrupt innovations and making the dating of any given piece most difficult. As effortlessly as it had been born, the School of Cuzco died out and left no trace. It had no effect on world trends nor any significance in expressing the emotional turmoil of an ancient race changing its gods. It bears no relation to anything done in Peru since. But it is not unimportant; it is simply unknown. It is not dead; it is isolated. It is not lost; it is right here . . .



(LEFT COLUMN)

CORPUS CHRISTI PROCESSION IN EIGHTEENTH-CENTURY CUZCO.

(Parish Church of Santa Ana, western outskirts of Cuzco.)

These paintings, executed in the grand manner in life size, hang along the dingy upper walls of the church dedicated to St. Anne in a poor Indian parish on the western outskirts of Cuzco. Unnoticed for centuries, they are now valued as historical documents of the splendor once shown in the great Corpus Christi procession whereby the Church endeavored to bridge gradually the gap between worship of easily perceived natural forces and worship of an abstract God. The annual festival is still observed, but with diminished grandeur.

At the left (*above*), the processional statues of Sts. John the Baptist and Peter are borne beneath a temporarily constructed arch and pass before an ornate street altar also built for the occasion. In the central painting, the processional float of the martyred St. Sebastian, patron of the town of San Sebastián, passes before the windows of the wealthy, who in honor of the event display their finest embroideries from the balconies. In defiance of a municipal ordinance, women appear at the upstairs windows. A most interesting element is the imperially clad Inca at the left. In the Corpus Christi procession nowadays, St. Sebastian's tree of martyrdom contains two live parrots with wings clipped and feet tied to a branch; the birds shown in the painting may, therefore, be accurate copies of real birds and not merely the fanciful birds frequently used decoratively in the Cuzco School. At the right (*below*), the converted Inca appears once more before a gilded float shared by Sts. Jerome and James the Great.



(TOP RIGHT)

ST. ROSE OF LIMA AND THE CHRIST CHILD.

(Oil, 69 x 59", Pedro de Osma collection, Barranco, Lima.)

The first saint of the Western Hemisphere naturally plays an important part in Cuzco. Here in a dreamy atmosphere she is seated amid a prodigality of flowers and unbelievable birds. The lavishly used gold, *pan de oro*, symbolizes devotion rather than display. It was applied by a process of gilding called *estofado*; after the painting was completed, varnish was put on in the pattern desired; the *pan de oro* was then applied in the form of a decalcomania, adhering only to the parts that had been varnished.



(CENTER RIGHT)

ST. JAMES THE GREAT, APOSTLE AND PATRON OF THE ARMS OF SPAIN.

(Oil, 78 3/4 x 59", Pedro de Osma collection, Barranco, Lima.)

The Creole artists of Cuzco were not likely to forget St. James of Compostela, and they insured for him an important place in the new Spanish-Creole-Indian painting. For after aiding the warriors of Spain against the Moors, Santiago crossed the ocean to the New World to help lift the siege of Cuzco through a miracle. In 1535, two years after their arrival, some two hundred Spaniards under the younger Pizarro held off a five-month siege. According to popular belief, their apparently hopeless condition was alleviated by the appearance of the Virgin in the night sky of the embattled and burning Sunturhuasi, and by St. James plunging earthward on his white charger.

Although the confounded enemies in this painting are Moors, one cannot help thinking of them as Indians in Moorish costume—a sort of historical variant on a theme often repeated in Cuzco. The gilt crescent moons on their turbans are *estofado* inexpertly added at a later date.

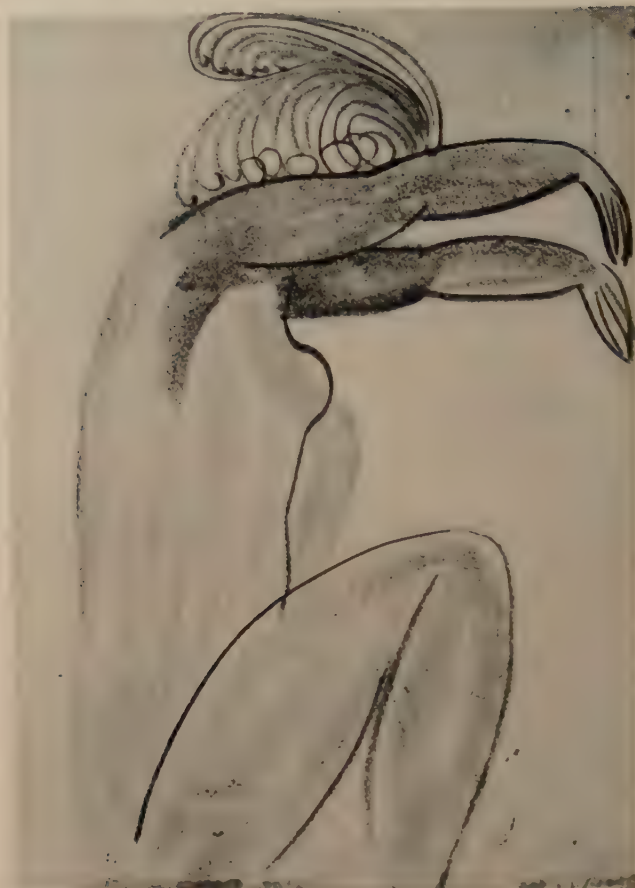
(BELOW RIGHT)

GOD THE FATHER AND THE DOVE OF THE HOLY SPIRIT.

(Overall size, 39 1/2 x 19 3/4", Pedro de Osma collection, Barranco, Lima.)

The elaborate frame of untarnished gold and inset twinkling mirrors used to enshrine the holy subject is typical of the Cuzco School.





C. GIEDION-WELCKER

B R A N C U S I

BEFORE giving an outline of the personality and achievement of Constantin Brancusi, one should concentrate on something deeper—the intense spiritual radiancy and the great humanity of the man and his work. To give an idea of the climate of Brancusi's world, one may recall an incident from the life of the Indian religious philosopher Ramakrishna—an incident which brought about his conversion to that doctrine of absolute purity with which he was to illuminate men's lives.

One day, when he was a boy of sixteen, he was walking across the fields when he looked up and saw a flight of herons passing across the sky at a great height. And this alone, the living whiteness of their beating wings against the blue sky, just the contrast of these two colors, this eternal unnamable something struck into his soul. And in that moment everything that had been united in his soul became loosed and everything that had been loosed became united so that he collapsed as if he were dead. And when he stood up again he was no longer the same man as he who had fallen down.

The visitor to Brancusi's country studio in the Impasse Ronsin, who meets the sculptor for the first time among his works of wood and marble, leaves feeling as if he had been at the heart of nature itself in an atmosphere of creative beginnings and final solutions. The extraordinarily intense impres-

sion left by Brancusi's world of forms lingers long, as the sound of the sea echoes on afterwards in the ear.

Brancusi was born in Craiova, Rumania, in 1876. He attended the local art school and also learned furniture-making there. One of the teachers obtained for him a scholarship to the École des Beaux-Arts in Budapest, where he worked for four years until 1904. His life has been hard and difficult, leading through poverty along the stony paths of public misunderstanding and attacks by the press and authorities. In 1926 he had to fight a legal action in the United States courts to prove that his boldest and purest work, the *Bird*, was in fact a work of art. The Customs Office denied this because the principle of imitative representation had not been fulfilled, and the bird, having neither head, beak nor wings, was described as "block matter—subject to tax." All the "official" sculptors of America who were involved in the case took their stand with the Customs Authorities, in the spirit of reactionary academicism. It remained for a few collectors, artists and critics to develop new esthetic ideas in the face of the whole world and to recognize that the lack of wings was no detriment, since the impression of the bird's flight had been admirably though abstractly achieved, and every sign of grace, power and speed was present. For them, it was a true work of art by virtue of its proportion,

form, balance, line and—not least—its technical accomplishment. An Egyptian bird of 3000 B.C. was produced in evidence to show the marked affinity between the two. Brancusi won this fantastic case, as ten years later James Joyce was to win a similar action regarding *Ulysses*. A few years later an Indian Maharajah wanted to build, from plans by Brancusi, a temple for one of the later variants of the disputed work—an example of the different values that can be attached to the same work of art.

Brancusi has always remained an individualist, withdrawn from the restless activity of the Parisian world of art, although he experienced all the decisive cultural events of his time and knew all the pioneers of the *avant-garde*—Henri Rousseau, Amadeo Modigliani, Marcel Duchamp, Eric Satie, James Joyce and many others. He has never subscribed to any “ism,” although many attempts have been made to claim him. His classical clarity of form was recognized by practitioners of “concrete” art, while the surrealists seized on the mystery of life dormant in all his works and projected it into their own world of passive unconscious outpourings. But while the surrealists opposed the reality of dreams and demonic impulses to the appearance of the outside world, Brancusi’s mild, devout, unaggressive forms spring from the clear-sightedness of the wise and contemplative man, from the highest level of inner integration and spiritual discipline. His creations suggest that point where the haphazard qualities of personality disintegrate, but with Brancusi this is only in order that they may be re-integrated in a wider, universal synthesis. He gives plastic form to the “higher consciousness,” thereby imparting to the beholder that *délivrance* which is so decisive in the religious philosophies of the East. It was no coincidence that the dreams, confessions, agonies and visions of the Tibetan philosopher-poet, the eleventh-century monk Milarepa, became Brancusi’s bible. This was only a corroboration from within of his own course—that striving for the absolute (in form), that final spiritual penetration and illumination of matter.

The Finnish architect, Alvar Aalto, summed up Brancusi’s art when he described it as the point of intersection between Western and Eastern culture. For Brancusi’s sculpture unites the radiant formal beauty of the Mediterranean with the formal wisdom and symbolism of the East and combines an intensely sensuous grasp of life as a whole with a glowing spiritual content in each individual form.

Much of Brancusi’s work has found its way into public and private collections in America, and in the Musée National d’Art Moderne at Paris his *Seal* has a room to itself, and other important works of his are on view. Characteristic examples of every decade between 1906 and 1943 (he has done nothing new in the last six years) are collected in his studio. His development is marked by an ever firmer rejection of detail and an increasingly strong drive towards simplification of form. He says, “Simplicity is not an end in itself, but an approach to the essence of life, the true significance of things.” For him a solid core of simplicity lies within every complexity. Looking at the early head of the *Sleeping Muse* (1908-10), sinking back relaxed in tranquility, her eyes shadowed with twilight, or the poised equilibrium of those constantly repeated elliptical forms and archetypes which are his animals of land, sea and air, or again at the many variants of his female portraits of *Princess X* or *Mlle. Pogany* with the eternal refrain of the humble, meditative curve to their necks, it is possible to trace the course of a development in one distinct theme. Everywhere the artist is



Brancusi's studio, showing the *Bird*, 1943; four *Endless Columns*; *Leda*, 1922-24; *Fish*, 1928; *Seal*, 1943.

Prayer, plaster, 1907.





Chimera, wood, 1918.

striving for a freer, more decisive plastic expression of a complex organic structure, stripping it down to its simplest, most universal myth. A sort of plastic sign-language becomes increasingly discernible, identical to that which is so eloquent in the human mandolin shapes of the early Greek Cyclades civilization; illuminated by the spirit of our time and executed with its most finished craftsmanship, it is here called to new life. Brancusi's work unites a deep natural consciousness of the past with a bold and prophetic drive towards the future. His carving takes place on that narrow plane where organic growth and architectural construction become one.

Rodin and his generation had raised sculpture out of a sterile classicism and sickly sentimentality and filled it with a new spiritual expression. It was his great historic role to achieve

bold and dramatic physical rhythms and to penetrate and illumine the basic plastic substance. When Brancusi first appeared in Paris in 1904, Rodin was already recognized as a master. Maillol, the direct opponent of Rodin's impressionism, had at the age of forty turned from painting to sculpture. His aim was the sound architectural co-ordination of large-scale mass structure. It is significant that today Brancusi, true to his spiritual orientation, feels himself much closer to Rodin's emotional impetus than to the classical physical well-being of Maillol. Rodin soon discovered the touch of genius in the young sculptor and tried to get him into his studio. But Brancusi's instinct was sound, and he rejected the chance, preferring to develop freely and independently in poverty. "In the shade of big trees nothing can sprout," he argued. In spite of his firm rejection of Maillol's earthy materialism, Brancusi's first works were based on a definite clarification of form. His early *Prayer* (1907) and *Wisdom* (1908) are examples of this trend; however, the intensity of the inner gesture, of the spiritual grasp of plastic expression, are already perceptible in the gentle forward inclination, motivated from within. *Prayer*, designed for a tombstone in Rumania, had difficulty in reaching its destination; an angel would have been more acceptable to the official bad taste than this naked female figure. From this early kneeling figure to the *Marble Torso* (1909) or the polished bronze *Torso of a Youth* (1925) and beyond, one can trace Brancusi's progress from the strict representation of a complete figure to the great expressive *Form-Torso*, an apparent fragment that is nevertheless a fundamental and self-sufficient symbol. The *Torso of a Youth*, appearing in the Zurich exhibition of 1929, was likened by the academicians to stove-pipes stuck inside each other.

At the Academy of Bucharest Brancusi had won first prize for an exact plastic representation of a muscular figure, an anatomic study (1900-02) which can still be seen in a local medical institute there. One can realize what it means to arrive at the plastic concentration of the sculptures mentioned above, after such minute and exhaustive examination of the realm of the organic, only if one appreciates the knowledge of detail and the literally microscopic examination made by the artist into all forms and phenomena of nature. Within a free and loose conception of form, individual form becomes less and less dominant and the spirit of the universal more and more perceptible. For Brancusi, man's role in the great round of material and spiritual events is continually dwindling, and there is an ever further withdrawal from all that is vain and personal. To find—as has been done from time to time—a mere decorative elegance in a world of plastic form so fully elaborated and so spiritually radiant as Brancusi's is to misinterpret through laziness the fundamental intention and achievement of the artist.

Brancusi has for the most part given a soul to the creations of nature—dumb in a purely rational, intellectual sense—and chosen them as the bearers of his message of beauty, peace and liberation. His carvings are like miracles of nature; never a trace of imitation, always only a great development of great form or movement, the fundamental rhythm of the whole. They stand out in space like inspired forms of some reawakened golden age. One feels that these clear-cut, sculptural symbols bear no imprint of any external taste, but that through years of infiltration of every tiny individual organic form, this final universal form has slowly emerged.

The whole process by which the vast marble block is worked on directly is in accordance with this—not, as one might

suppose, in enormous blows of the hammer but in light relaxed taps. Brancusi has said, "Direct carving is the only true road to sculpture, but also the most dangerous for those who don't know how to travel it." He himself produces everything from start to finish without the help of assistance or models, directly from the material. It is this method which gives his work its depth of spiritual content, its radiancy and at the same time its very high degree of technical cleanness. In a century hard-pressed for time, Brancusi has plenty of it. He will work patiently at something for years, later using a different material to express the same fundamental form in the new medium. The inspired interpretation of nature which pours from these pieces of sculpture after he has (in the fullest sense of the word) completed them comes not least from this constant mutual assimilation of master and material. It is to this that the substance owes its fundamental mysterious beauty, and the form its fundamental expressive power. Paul Klee's concept that the home of the artist is in the area of that mysterious region "where the law of evolution is nurtured, in the lap of creation" is particularly applicable to Brancusi. And when Brancusi says that "it is death to lose touch with childhood," he is referring to that eternal new awakening, that grasp of and living participation in the thousandfold wonders of life. His gray-white marble *Fish* (1918-28)—which also has variations in bronze—with its flowing, ramifying veins is the universal form of an entire category of life. It is the fish of all fishes. The swiftly rising bronze or marble *Bird*, whose tension and feeling for space increase with the years, whose proportions seem to stretch to eternity, has the effect of some clearly rising sculptural song. Brancusi called it "Bird, project before being enlarged to fill the vault of heaven"; this poetic title was later corrected to *Bird in Space* in the catalogue for its exhibition at the Luxembourg in Paris. The same mood is noticeable in his *Cock Greeting the Sun* in which the ascending scale of the sound of its crowing seems to merge with the scaling form of its comb. That it is Brancusi's concern to achieve an essential gesture of life, a motivation from within, is also evident in *Leda* (1924), where the figure is throwing herself back, her head already transformed into a beak. (Brancusi wilfully alters mythology to achieve his own metamorphosis!) The same thing can be seen again in the stone *Miracle* (1936), later reworked as *Seal* (1943), where neck and body swoop up as one, as if indeed revealing a miracle.

In accordance with the different medium, Brancusi's work in wood is possessed and motivated by another spirit. Here it is no longer a case of balanced, radiant beauty, but of a ramifying fantasy of form, disappearing and reappearing, an almost legendary enchantment. He carves creatures reminiscent of the gargoyles on medieval cathedrals: his *Chimera* (1918), that queer beak-like object with the round and oval orifices, the *Sorceress* (1914-23) with her wooden whirling and stopping, *Socrates*, half wooden idol and half loud-speaker, that group which he calls *Prodigal Son* (1914) and which has about it something of the architectural sharpness of early cubist work—for example Jacques Lipchitz's sculpture of about 1915-16. Heavy head weights and daring equilibrium dominate in these worlds, where wit and the legendary mingle. And not least one feels there the presence of the tree itself, the woods, the peasant's cottage and the national folklore of his homeland.

Brancusi's most beautiful work, however, which he originally produced in wood in many different variations, is that abstract tree of heaven to which he gave eternally repetitive



Eve, wood, 1921.

Leda, polished bronze, 1922-24.





Miracle, marble, 1936.

proportions and thereby an improbable floating sort of equilibrium, in that—contrary to all the calculations of the engineers who thought they knew better—it needs to be only lightly sunk in the earth to preserve its stability. Brancusi also completed in 1936 a variation of this in gilded molten steel for a park in Bucharest. Here it rises up out of the landscape towards the clouds like one of Milarepa's prayers:

. . . Son regard tourné vers les hauteurs
Est un adieu au monde des créatures,
Son vol vers l'immensité de l'espace
Est l'arrivée au pays de la délivrance . . .

Here there is the same great upward sweep as in the *Bird*. His last work, in wood and marble, like a sinking back to earth after a flight heavenwards, is the *Tortoise* (1943) carved out of pearwood—a sweeping wave, pure form and yet creature, the oval body and stretching neck of which seem to be loosing themselves from the earth. The marble counterpart stretches out more sharply and exactly, with a precision that is almost architectural.

Although these very sensitively proportioned, highly imaginatively balanced pieces of sculpture are compact masses, they are never heavy, not only because of their high polish but also because of their own inner movement and inner lightness. A world of great striking forms in stone, bronze and wood is called into being—monumental syntheses built of the most basic elements of sculpture. They were not originally intended for the catacombs of museums nor for the limited utilitarian rooms of a private house, but for the wide open spaces of nature, side by side with reflecting stretches of water, touched by the wind,

Tortoise, pearwood, 1943.



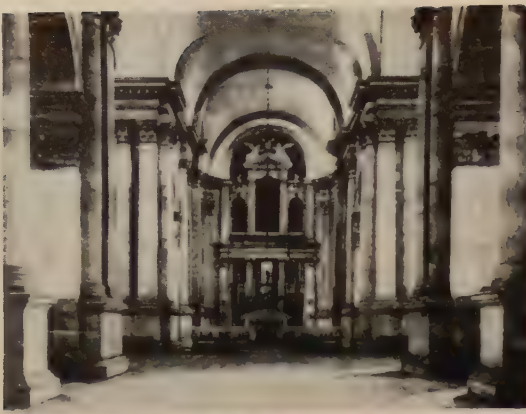
bathed in sunlight. They belong to the great kingdom of the elements where forces have free play. In his studio, Brancusi has placed them on turntables so that one can experience their full plastic power in motion. He also planned for them as a spiritual focusing point an appropriate piece of architecture: a Temple of Deliverance on a square cross-shaped plan, of which he has executed fragments, was to join painting and sculpture in one unity of spirit. Accompanying frescoes of birds in flight, a rhythm of beating white wings against a blue background, were to be reflected in a stretch of water laid out in the center, while vertical sculptured birds soaring upwards were to stand in threes on the crosspieces. Here would be a kingdom of pure meditation, cut off from the outside world and dedicated to contemplation and exaltation. This architecturally *religious* concept (in the widest sense of the word) is far removed from that functional modern architecture that we see all about us and approaches the pure, self-contained, cell-like houses of southern countries.

For the same reason the sculpture of Brancusi is in a certain opposition to all constructivist sculpture, as practiced with genius by Pevsner, Gabo and Moholy-Nagy for instance. All these artists start from a specifically modern idea of the world in plastic form, consciously executing their work in a specifically modern medium. Although there is discernible in them a disindividualization of artistic expression, a liberation from the personal element in order to unfold in a wider spiritual sphere, it is not an inspired sense of eternal *nature* that dominates, as with Brancusi, but the idea of a sophisticated synthesis, at least in its highest poetic sublimation and in full harmony with the technical progressive thought of the moment. Brancusi's sculpture is as far removed from all special contemporary feeling, from all reflection of actuality, as it is independent of all trends and movements conditioned by time or personal circumstances. He sees in this the distortion of our age and wishes to emerge from shattered chaos to the great simplicity and sublimity of true life. This attitude results in development, transformation, increasing purity and the conversion of a few basic organic forms to symbols of the immanent cores of life. Novelty and "modernity" mean for him the superior clarity by which he achieves a sweeping universality out of what is complex and divided and thus, with final technical craftsmanship, the illumination and sublimation of the mass.

Although Brancusi will leave no pupils behind him, he has nevertheless by his example given to many young artists inspiration and leadership. His personal integrity and uncompromising devotion to work have convinced many who were previously not prepared to listen of the existence of a new sculptural language. For the creator of this lifetime of sculptural achievement has been equipped with special powers: he has done full justice to his material, given a free and fluent beauty to his form, and a universality of spiritual content to the whole.



Architecture and Cities



SPACE AND MOVEMENT ENCLOSED BY FORM:

San Giorgio, Venice, 1565, Palladio, architect, photograph Allinari.



FREE FORM IN SPACE:

Bus Shelter, Pontchartrain Beach, New Orleans, 1948, Freret & Wolf, architects, Photo Associates, by Ulric Meisel.



SPACE DEFINING FORM:

Ordnance and Optical Shop Building for Bureau of Yards and Docks, U. S. Navy, Hunters Point, San Francisco, Ernest J. Kump & Mark Falk, architects, photograph Roger Sturtevant.

A NEW architecture is evolving in response to technological evolution. Its status should be examined in relation to our cities which, decaying because they have been unable to meet technological change, are beginning to evidence development of new forms. What is the common ground of architecture and city planning, and what are the underlying principles of their purpose, technique and expression?

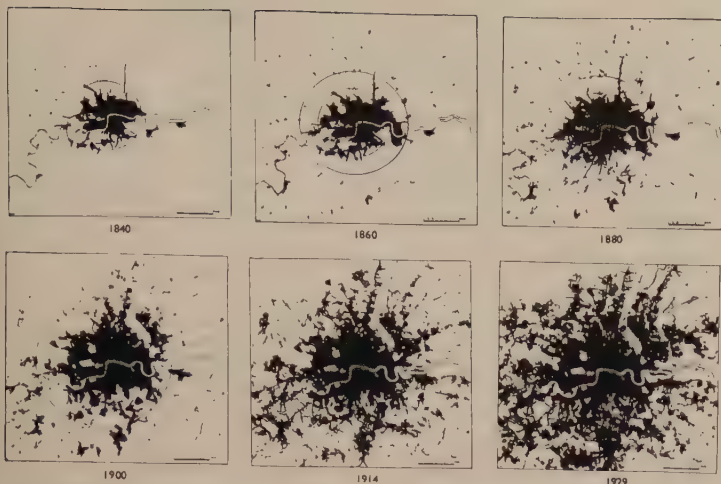
Architecture, in the simplest sense, is building into which man puts something of his spirit. Cities—collections of architecture—also possess something intangible, which is in essence the spirit of the community. If this were not so, there would be no greater joy in the cathedral than in the shanty; the boulevard and civic center would be of no greater worth than the slum.

In the past, architecture had two separate but often overlapping functions. One was to provide ordinary shelter, the other to honor that which man has chosen to wish immortal: his gods, his heroes, his deeds and his beliefs. Until quite recently, perhaps two hundred years ago, the shelter of the ordinary man was regarded as of little or no importance. Architecture was limited to palace and castle, church and city hall, monument and tomb. On these were lavished the material and creative wealth of nations.

Cities were planned largely with these as their principal elements. Church and state were the foci of honor, and the ordinary citizen was proud of the great edifices that proclaimed the power and pride of his town. These structures surrounded the market place or dominated the hilltop; all roads led to them. From the noble shelters of church and state, architecture filtered down through the lesser powers to disappear in the rudimentary dwellings of the common folk.

The organization of pre-industrial cities was also simple. Their size was limited by the technology of the times. Here the principal factors were the techniques of defense and of supply. Walls and fortifications, and the ability to reach them quickly for defense at any point, were definite limitations on perimeter. Food could not be brought from great distances as it can now, for there were only horse-drawn carts and no refrigeration. Water had to come mostly from wells, for there were no pipes. The Roman aqueducts were exceptional, and even Rome at its greatest never exceeded a million population. The other great cities of the past were very much smaller, rarely as large as a hundred thousand. There was no sanitation (again the Cloaca Maxima were an exception), little street paving, only occasional torches for street lighting; no mass transportation, no underground pipes for water, gas or electricity, no vast supplies of raw materials for huge factories.

By and large, therefore, architecture and city planning were one and the same, and the Roman city, wherever found, was an expression of the same drives that made Roman architecture. The impersonal power of totalitarian Rome was visible in camps as well as in the fora, proclaimed by the broad, straight avenues, the great scale of the portico columns, the pompous ornament, the subordination of the human being to the machinery of state.



Growth maps of the city of London, 1840-1929, from Abercrombie, Greater London Plan (London, 1945).

During the so-called dark ages cities dwindled to almost nothing, to be rebuilt from the twelfth century onward in the spirit of the middle ages, again an era of unity between the life of the community and the life of the spirit. It is noteworthy that from the days of Babylon to the days of Versailles and Mannheim, through Greece, Rome and the Holy Roman Empire until the industrial revolution, the technological factors previously outlined as controlling changed hardly at all.

Nor did the technology of architecture change greatly. Men built with bricks and stones and wood; their efforts at space organization were limited by the spans possible to those materials, used as post and lintel, vault and buttress, an occasional dome. The essential features were walls and supports: form rather than space. True, baroque is an architecture of space and motion, but limited as it was by masonry technique it could try only to express space as enclosed in form. These limitations, analogous to those restricting the growth of cities, were physical; the creative powers of the masters were not hindered by them. The great builders sought to assure, in the permanence of natural materials of the earth, the immortality of their time and place.

The industrial revolution brought about changes that had far-reaching effects on almost every way of living. The earliest manifestations are well known: the change from a handicraft to a mass-production economy, from personal financial responsibility to corporate unresponsibility; and the shift, not yet at an end, from an agrarian rural dispersion of population to mechanized urban concentrations. Industrial development was also marked by increasing specialization of function in all fields. This was perhaps the most important of all its effects on human thought and activity.

Cities grew because it was now both necessary and possible for them to grow. They grew enormously and multiplied as well. Railroads and paved roads provided the means for transportation and food supply; iron pipe the means for sanitation and water supply; the demand for cheap labor resulted in houses crowded in endless rows around the smoke-belching factories. The population spawned prodigiously—a biological phenomenon. There was no longer time for architecture and the arts; they were swallowed up in the worship of the new mammon. It was in this image that all our present-day cities grew.

Architecture also was profoundly affected. Steel and glass, cement, central plumbing, heating and lighting intruded into the architect's simple realm. Factory fabrication of many

parts of the structure made it necessary to build from drawings which provided in advance for everything. The architect moved from the site to the drafting room; he was no longer a master-builder. With the world opened to him by the railroad and photography, with the world's materials brought to his door by rail and steamship, he became an eclectic, putting together parts of the irrelevant past. The new techniques inherent in the new technologies were still tentative and experimental; the nostalgia of tradition seemed to offer a point of security in a directionless age. It did not matter which tradition—Greek, Roman or medieval—so long as there was precedent to bolster up the client's vanity and ignorance and to relieve the architect's uncertainty.

The industrial revolution advanced technology more in a hundred years than in the preceding thousand, but it also produced a revolution of the spirit from which we have not yet recovered. The old devotions to church and state disappeared and in their place was left only a devotion to self. The individual became in himself the beginning and the end. Darwin's theory of the survival of the fittest was perverted to justify uncurbed and cut-throat competition. Adam Smith's doctrine of free enterprise opened the way to economic barbarism. A sort of spiritual anarchy set in. We are now, after a century and a half of disruption, trying to decide whether we shall, for our ultimate survival, go backward to the worship of the totalitarian state or forward in the faith of man's community. Our economic and spiritual indecision and schizophrenia are manifest in our architecture and our urbanism.

The inheritors of a dualistic past, we are today trying to resolve several problems. The forces unleashed in the early nineteenth century have increased and been transformed. Mass production functions for ever widening masses of the people. Electric power has cleaned up the factory and the "dark satanic mill." The development of trade unionism has begun—some say succeeded—to balance the uncontrolled power of the corporation. Quantum theory has driven its wedge into uncompromising materialism. The complexity of science and of machine production, which can survive only with highly skilled specialized labor to direct and service it, has forced education on the masses of people. We are beginning to understand that change—guided change—can be as satisfactory a basis for a living faith as the static concept of biblical creation. From such points as these we must start to fashion our architectural philosophy and our urban patterns.

Architecture is an increasingly democratic art, keeping pace with increasingly high material standards of living. Our cities are becoming places in which people live well rather than merely survive. Architecture embraces not only the civic building but the housing project, and the concept of the city includes not only boulevards but dwellings. What were once minor structures, beneath the architect's dignity, are now the essence of his art: the home, the shop, the school, the factory. The physical city is composed of these. Architecture and urbanism are again coming together.

Neither architecture nor city planning, however, is reviving on the simple plane of the past. The process of specialization that is a part of the increase in technological complexity cannot be reversed. The architect cannot master all the specialties that enter into building today: steel framing; reinforced concrete in mass and in shells; heating and ventilating (including as they now do steam heat, hot water, warm air, radiation, infrared and ultraviolet rays, ionization, solar heat



THE SHIFT IN EMPHASIS FROM THE STATE TO THE PEOPLE:

Above: Airview, Palace, Versailles, 1661-1756, Le Vau, Mansart and others, architects, courtesy Metropolitan Museum of Art. Center: State Capitol, Lincoln, Nebraska, 1932, Bertram Grosvenor Goodhue, architect, photograph Gottscho-Schleisner. Below: Jane Addams Housing Development, Chicago, c. 1935-39, courtesy of U. S. Housing Administration.

storage); plumbing; the use of plastics; electronics; ever finer qualifications as to the suitability, durability and laboratory characteristics of a multitude of synthetic materials and new methods. He must depend on a host of specialists for all these and many other things. Yet these are the tools of his profession. It is by the use of these tools that he must give form to the structures he wishes to create.

This apparent contradiction is resolved by the architect's surrendering detailed, specialized knowledge for a specialized function. He is becoming a co-ordinator, taking the skills of others and fitting them into an over-all concept which includes much more than technology. It is this combining of technology, sociology and philosophical background with a contemporary emotional content to result in a unity, that restores him to the rank of creative artist.

The same is true of cities. A city is not just a series of buildings and streets arranged according to the theories of Camillo Sitte or Tony Garnier or Le Corbusier. It is a very complex affair, involving finance, business, transportation, sociology and law, although it visibly still consists of buildings and streets and—above all—people. Here are the tools for the creation of cities.

There is a connecting thread to all these things that have come out of our technological growth and its specializations: the desire to create, to project into physical materials something of the spirit. Without that, the architect is only a designer, the urbanist merely a planner. What we are seeking today is a direction for the creative urge, a philosophical and spiritual and material unity, understood or implied, which will be the largely subconscious expression of our time. Any such unity comes out of the shared purposes and beliefs of the community as a whole. Architects and city-planners must now look deeper than theory, must look behind the surface of existing cities, if they wish to find the real function of future form. They must seek the basis of function first, not incidental resulting form; and in the search must be careful not to confuse the two.

How do people live? How can people live? How might people live better? These are the three basic questions that tie architecture and the city together. The first is a question of research; the second a question of design. The third is a question of creative ability, of a synthesis of our present techniques into a projection of the future.

The new architecture and the new city—and the redeveloped city too—must accept automotive transportation, electronics and atomic power as integral parts of life. It is not enough to think of these things as the end results of an era of scientific marvels. They must be thought of as related to the way of life of people and as affecting their beliefs, hopes and fears, concepts of good and evil. It is out of these things that great art grows. The material things, which are but the tools, are being mastered in architecture; but the process and the purpose must be mastered too.

Our esthetic satisfactions must be sought in the life that is being shaped for us by the new forces, not in a priori assumptions or in the ex post facto deductions of the conventional critic. Siegfried Giedion's works are steps towards a proper understanding of these forces; so also, but less directly for our subject is the thinking of Lewis Mumford. The mathematical philosophers, Whitehead and Schroedinger, and Lancelot Whyte the physicist, for example, provide in their widely differing approaches many insights into what our future attitudes towards belief and the unknown may become. Whyte is particularly helpful here. Another synthesis of reason and faith must come which will enable the creative spirit of man to create without doubt.

The clue for the architect and the urbanist lies perhaps in the problem of scale, the relation of structure and city to the human being, his functions and comprehension. The old

cities were comprehensible; not so the metropolis of today. Even the skyscraper has no relation to human scale; its multiplication of units reduces the individual to a numerical non-entity: any unit of an office building is as undistinguished as any other. So also with our cities as a whole: any lot is as good, on the average, as any other; any house on any lot is interchangeable with any other. This goes on until there is no particular use in being in any particular place; but to each person his own particularity is the most important thing of all. The architect must restore the quality of distinction to the environment, not by making every house different in its superficial aspect, as is done by realtors seeking to avoid so-called monotony, nor by hoping that the advance of mass production can result in custom-tailored dwellings for all, but by introducing into mass production an esthetic based on the process and its limitations.

The city planner must avoid the pitfall of oversimplification that comes from unquestioning acceptance of the status quo. He who plans by formula, who sees all life according to the standards he has been taught to believe are desirable, may find that other people fail to live up to his standards; worse, they may actively loathe them. His job is not to "do good" but to provide a physical setting within which people can be individually effective in a constantly changing world.

In order to accomplish this, architecture must be directly related to man. This is already appreciated in our informal works, such as homes, shopping centers and some schools. It is expressed in the concern architects have for the utilitarian fittings, the particular uses of space. It crops up in the emphasis on play space in cities, but it must go further than public parks and begin to get people back into some kind of possible touch with nature. Parks are not nature at all, but samples for curiosity, like animals in a zoo.

The abnormalities and frustrations of city life are certainly not all to be remedied by changes in the physical environment, but those which are due to the incompatibility of scale and organization of physical things can at least be modified. This opens a field for neuropsychological investiga-



Plan of Charleville, France, 1608,
Clément Metezau, architect, from an engraving.



Airview of the Golden Triangle, Pittsburgh,
photograph Fairchild Aerial Surveys.



Walled City of Coucy, France, 12th century,
engraved after 17th-century drawing
by Johan Peeters.

tion. The difference between democracy and totalitarianism is the recognition by the former of the dignity of the individual. The architecture and the cities of the future will demonstrate this, just as Rome reflected absolutism and the gothic cities belief in God. We no longer build for kings, dictators or tycoons; we build for the people, a noble client indeed.

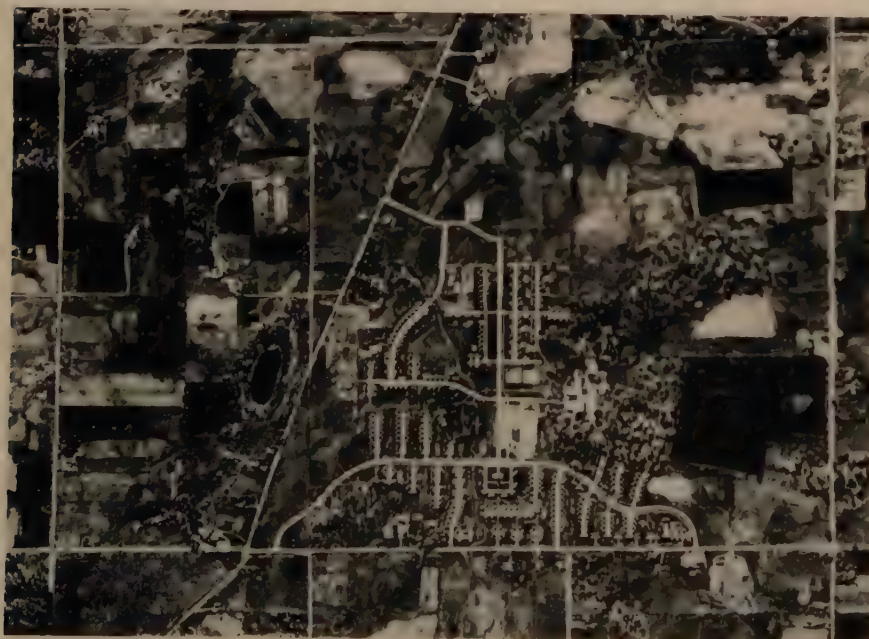
We no longer build with what nature gives us, but with synthetics designed for particular purposes by chemists and physicists. Massive masonry has given place to steel in tension, the wall is replaced by glass, the void is more important than the enclosing form. Movement is all important; the static is supplanted by the dynamic. The city must be planned for movement in time as well as space, for continuity instead of permanence. It must be planned for work and leisure, changing family needs, youth and age. Our present cities were intended as workshops, as places for the procreation of cheap labor, as centers for the cultural enrichment of the few. They will have to be rebuilt, because they no longer fit the purpose of living.

These are not idle words. In eight years the population of our metropolitan areas has increased by sixteen million, while that of the United States as a whole has increased only thirteen million. This urbanization is part of industrialism and will continue. It must be planned for and planned to fit our times, not allowed to grow in continued urban sprawl in an obsolete pattern. We are a fluid, mobile people, rooted (if at all) in chemicals rather than in soil. Our cities, like our architecture, must be fluid, spacious, impermanent. Old notions of stable neighborhoods and permanent monuments are now obsolete.

This gigantic job can be done only with clear purpose and understanding. Architect and city-planner must stop playing with blocks and statistics and get down to their real business—to build a beautiful, spacious and appropriate environment for people. The people themselves will have to effect the economic and political changes that must take place at the same time.



Peter Cooper Village and Stuyvesant Town, New York City, 1947-49, Metropolitan Life Insurance Company Board of Design, photograph Thomas Airviews.



NEW FUNCTIONS CREATE NEW FORMS FOR GROWTH:

Above: Plan of Wadi Fallq near Haifa, Palestine, 1944, Alexander Klein, architect, from A. Klein, L'Homme et la Cité.

Left: Airview of Greendale, Wisconsin, 1936-38, Jacob Crane and Elbert Peets, architects, photograph U. S. Public Housing Administration.

LOVIS CORINTH & GERMAN EXPRESSIONISM

BY PAUL M. LAPORTE

THROUGHOUT her artistic history, Germany has always embraced the developments of her western and southern neighbors with unique passion. Coming in late, she has carried these developments to singular extremes. This very extremism, which is one form of her romanticism, has made German art—be it late gothic sculpture, baroque architecture or even the expressionist movement—particularly difficult for the rest of the world to understand.

In the period shortly before and after the First World War, German art for the first time appeared to be synchronized with that of Western Europe. Tradition was collapsing fast, and new attempts of an experimental nature were taking place on a broad front. It is interesting to observe the impact of this state of affairs upon an artist who crossed the threshold of contemporary art at a time when he was already a mature master, yet young enough in age and temperament to be deeply affected by the new developments.

Lovis Corinth was born in 1858, being about twenty years younger than most French impressionists. When he was just emerging from boyhood, impressionism had already passed its climax and was, at least in the artistic world, accepted without serious argument. At this time Cézanne had hardly embarked upon his conscientious and thorough development away from impressionism, Gauguin and Van Gogh had just begun to paint, and Seurat was just entering on his meteoric career, so prophetic of things to come. In Germany Max Liebermann, born in 1847, had merged the latent impressionist tendencies of his native land with the triumphant French movement.

When Corinth reached maturity at the turn of the century, he was a full-fledged impressionist master, although more interested in figure painting than in landscape. He showed greater kinship with Manet and Renoir than with "typical" impressionists like Pissarro and Monet. Contact with the Dutch school of the seventeenth century is also easily discernible in his work, in keeping with the traditions of North German painting of the nineteenth century and with the achievements of his immediate predecessor Liebermann. Last reflections of an impressionism concerned with the problems of light and color can be seen even in as late an example of Corinth's art as the lithograph of a landscape executed in 1918.

But things were moving along fast. The generation of 1840 from Pissarro to Renoir was, in some respects, the last blossom of renaissance art. In its space concepts, at least, there was nothing essentially new. It already held in its ranks, however, the promise of the future: Cézanne. The products of the decomposition of renaissance art yielded the elements of contemporary art. The following generation—Gauguin (b. 1848), Van Gogh (b. 1853) and Seurat (b. 1859), Munch (b. 1863), Nolde (b. 1867), Matisse (b. 1869) and Corinth—was deeply

affected by the breakdown; yet these men were still so much attached to the past emotionally that a complete departure from it was impossible for them. It was only with the generation of 1880—Braque, Picasso, Modigliani and others in France, Marc, Schmidt-Rottluff, Pechstein and others in Germany—that wholehearted experimentation with the newly emerging problems could get under way. Corinth's generation, having grown up in a tradition still basically intact, now saw this tradition crumbling under the impact of such experiments.

It was left to the generation of 1880 to make the break absolutely clear. The artists of this generation not only shed most traditional aspects of nineteenth-century painting, but they also experimented in abstraction and found inspiration in the most diversified sources, particularly in the arts of the so-called primitive peoples and periods such as African art, archaic Greek art, romanesque art and so forth. The reason for this tendency is perfectly clear today. In these examples the artists could find principles of immediate expression and a primeval power of feeling, capable of transforming and organizing material in the most direct manner, that was lacking in the refined sophistication and utmost differentiation of the more recent past. Immediacy of form and immediacy of feeling were the common goals of the early twentieth-century movement. The generation to which Lovis Corinth belonged had already reached maturity when the vanguard, not more than seven years before the First World War, set out to revolutionize painting. But the maturer masters were by no means insensible to the radical changes that were taking place at the very roots of Western civilization. Thus they joined forces with the younger generation. To observe how, in their work, a mature handling of traditional values blends with the new elements, how the new concepts transform—gradually but incessantly—the established artistic language, is one of the great spectacles of art history. It is particularly interesting to observe this change in the work of Lovis Corinth because he is unique in his vitality and utterly untouched by the intellectual aspects of the new movement.

In order to understand Corinth's development one must realize that what this revolution in painting meant to the French was completely different from what it meant to the Germans. While both peoples were searching for the roots and essentials of art, they developed solutions in directions basically conditioned by their different pasts. The French artists were looking for a new intellectual discipline, letting emotion take care of itself. The German artists were looking for a new freedom of emotional expression, letting discipline take care of itself. The Latin nation with her classical tradition developed form in such a way that new but potentially intelligible space symbols could be derived from it. Germany with her romantic tradition tended to an emotionalism whose forms necessarily became mannered.



Fig 1. Oskar Kokoschka, *Dr. Tietze and His Wife*, 1909, oil, 30 $\frac{1}{8}$ x 53 $\frac{3}{8}$ ", Museum of Modern Art.

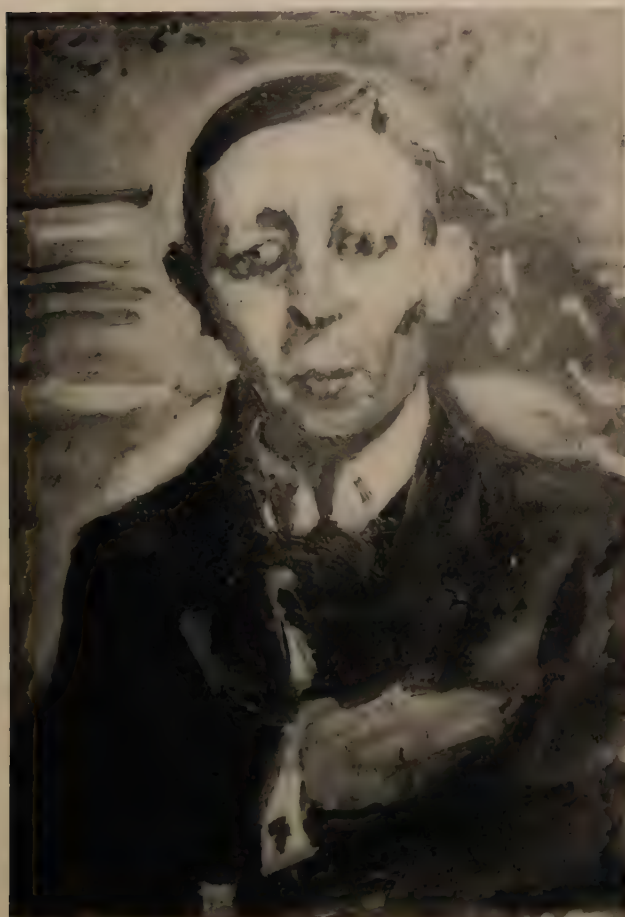


Fig 2. Lovis Corinth, *Male Portrait*, 1919, oil, 34 x 22", collection Paul Laporte.

But the difference between German post-impressionists and the next generation, which carried the revolutionary change, must also be made clear. If one compares Kokoschka's portrait of *Dr. Tietze and His Wife* (Fig. 1) with Corinth's *Male Portrait* (Fig. 2) one realizes that the immediate source of "distortion" is different. In the expressionist Kokoschka, distortion is the manifestation of the artist's *mental concept* of the sitter; imagination rules over perception, and perception is needed only as

the initial propelling power to set the artistic process into motion. In Corinth, distortion is the manifestation of a *dynamic perception*; the character of the sitter is caught mainly through its physiological structure. Corinth's painting thus shows a preponderance of perception over imagination; imagination is only the regulating force which makes perception intelligible.

The comparison between Beckmann's *Self-Portrait* of about 1922 (Fig. 4) with Corinth's *Self-Portrait* of 1924 (Fig. 3) reveals another aspect of this same relationship to reality. It is very clear that Corinth's painting springs from direct contemplation of whatever presents itself to sight. The initial emotion with which the artist is concerned is the sensitive excitement emanating from the subject. The reverse is true of the expressionist Beckmann. Here, the excitement is located in the mind of the artist. It is the emotional preconception of the artist which permits him to select only such aspects of the subject as are needed for the realization of his preconceived image. In short, the German expressionist approach, in keeping with contemporary cubism in France, is imaginative, in contrast to the sensualist approach of impressionism.

Impressionist composition is based on the European tradition—dominant since the fifteenth century—of giving a record of the *visible* qualities of reality. This concept, which had its climax in Velázquez, is connected with the "metaphysical materialism" of the natural sciences from the fifteenth through the nineteenth century. The condition of this type of realism is that the continual flux and movement of life be arrested so that its carefully studied surface qualities may be taken as the intrinsic manifestation of reality itself. Corinth had grown up in this "realistic" tradition and, from his late thirties to his early fifties, did some of his finest work in it. But during the first decade of the twentieth century he was seized by the same unrest and dynamism as his younger contemporaries. While his work during this period is still inspired by sight and not by an imaginative construct, the "arrested movement" characteristic of his tradition disappears gradually. The eye of the artist now roams over his object in order to record not so much visible facts as this very process of roaming. In other words, Corinth's "distortion" derives neither from emotion seeking expression (as



Fig 3. Lovis Corinth, *Self-Portrait*, 1924, oil, courtesy Galerie St. Etienne, New York.



Fig 4. Max Beckmann, *Self-Portrait*, 1922, woodcut, $8\frac{3}{4} \times 6\frac{1}{8}$ ", Museum of Modern Art.

with the German expressionists) nor from a mental construct seeking form (as with the French cubists); it derives from the *dynamic interpretation of the act of perception*. The squeezing of proportion in certain parts of the picture and the elongation in other parts is the reflection of rhythmic slow-downs and accelerations in the perceptive process. In the *Self-Portrait*, the artist's eyes dwell on the forehead and the eyes and then move rapidly over the back of the head, the lower portions of the face and the shoulders, only to be stopped again by the palette and the brushes. One look at any impressionist painting will show how evenly the glance of the observer is led through the whole picture so that he can reconstruct a timeless whole in his own mind. And this is also true even in so "emotional" an artist as the post-impressionist Van Gogh (Fig. 5).

The treatment and use of color in Corinth's late work points in the same direction. Color gains intensity as the gaze settles on it for a while; it loses intensity as the glance passes by swiftly, because there are more colors to be taken in at the same time. The brilliant color of *Eastertime at the Walchensee* (Fig. 7) is derived from the same perceptive process as the "distortion" of the *Self-Portrait*. It is not, as for instance with Marc or Kokoschka, the manifestation of an "imaginative" color concept. To the younger generation of German expressionists, color is a vehicle to transmit emotion. To the French fauves—especially Matisse—whose approach is more rational than emotional, color has a decorative, ornamental value. To the late Corinth—intermediary between the impressionists and the expressionists—color has actually an altogether different significance. The intensity of Corinth's color is distilled from a strongly perceptive contact with nature. He resembles, in this



Fig 5. Vincent Van Gogh, *Self-Portrait*, 1888-89, oil, $13\frac{3}{4} \times 10\frac{1}{2}$ ", courtesy Detroit Institute of Arts.



Fig 6. Lovis Corinth, *Winter on the Walchensee*, 1932, oil, courtesy Galerie St. Etienne, New York.



Fig 7. Lovis Corinth, *Eastertime at the Walchensee*, 1922, oil, courtesy Galerie St. Etienne, New York.

respect, his immediate contemporary Van Gogh. A comparison, even in black-and-white reproduction, of Corinth's *Flowers* of 1924 (Fig. 9) and Monet's *Sunflowers* of 1881 (Fig. 8) yields some insight into Corinth's ties with impressionism and into both the manner in which, and the degree to which, he deviated from this earlier tradition. The delicacy of brushwork in Monet in contrast to its robustness in Corinth is only a minor aspect of the problem, though it is characteristic of the inner tension and dynamic force in Corinth's late work. The important contrast is between the continuous vibration which pervades Monet's whole painting, drawing even the neutral tones of the background into its orbit, and Corinth's varying emphasis which dwells with relish on certain most intense colors while hurrying over other sections with a neutral tonality.

This juxtaposition of Monet and Corinth throws new light on a factor in the development of modern painting that was recognized long ago without its significance having been fully understood. The beholder-object relationship in impressionist painting is still essentially that of the renaissance. It was only in the field of color that the impressionists broke with this tradition; they detected a dynamic quality of color in striking contrast to the static color concept of the renaissance.

The discovery of dynamic *form* took place in consequence of the discovery of dynamic *color*. Cézanne was the first to depart from the orthodox form concept of the renaissance. Seurat followed, and after him the need to solve the new *formal* problems became so urgent that for a time the cubists discarded color altogether. The role of the "lost generation" (Van Gogh, Seurat, Matisse, Rouault, Munch, Nolde, Corinth and others) was to maintain the integral unity between form and color. These artists helped to develop the new—expressionist and cubist—concept of form only to the degree to which they could integrate it with the old—impressionist—concept of color.

The critic or historian of art, in trying to interpret an artist against the background of his era, seeing similarities here, distinctions there, attempting to show the historic continuity of development and yet assuming the creative integrity of the individual artist, is in an ambiguous position. When he tries to understand his chosen figure in a larger historical context, he gives the impression of destroying the significant singularity of this artist. Yet it is obvious that this singularity must be understood within the framework of a cultural movement. For an artist is intelligible and becomes culturally effective only in so far as he transcends his own personality. Inasmuch as the artist,



Fig 8. Claude Monet, *Sunflowers*, 1881, oil, 39 $\frac{3}{4}$ x 32", Metropolitan Museum of Art.



Fig 9. Lovis Corinth, *Flowers*, 1924, oil, courtesy Galerie St. Etienne, New York.

Fig 10. Lovis Corinth, *Ecce Homo*, 1925, oil, Oeffentliche Kunstsammlung, Basel.



on the other hand, is a unique vital force, his singularity is the immediate expression of his personality and comprehensible only to intuitive insight.

In the case of Corinth, the artist's forceful and dynamic personality seems to have obscured his communal significance. The powerful immediacy with which he handles his material has made it difficult to realize his often tender and almost lyrical approach to nature. Nothing can better exemplify this lyrical quality than a comparison between two of his *Walchensee Landscapes*. One (Fig. 7) was apparently done in early spring, with the extraordinary coldness and translucency of the air bringing out the blues and whites and a few red spots with alarming, almost burning clarity. In contrast to this there is a remarkable mellowness in the winter landscape (Fig. 6) in which the snow and fog cover the earth like a fluffy gown. There is distinctive expressiveness in the varying tonality, colors and even the brushwork of these two paintings. Every means of the painter is strained to bring out a particular mood of nature, not in the detached manner of the impressionist but in the highly emotional manner of the expressionist. Yet the artist has not detached himself from his emotion as the "true" expressionist would have done, who took his emotion for an object of intellectual contemplation. Thus Corinth can make use of the full sensuousness of impressionism without foregoing the high pitch of expressionist emotionalism. It is this quality in Corinth that made it possible for him to represent, in his last years, significant mythological themes like the great and moving *Ecce Homo* (Fig. 10) or the ominous yet sparkling *Trojan Horse*, without becoming either literary or profane.

The Destruction of the Berlin Museums



Andreas Schlüter, *Mask of a Dying Warrior*, c. 1706, stone, Zeughaus, Berlin.

THE variety and importance of the paintings in the recent exhibitions of masterpieces from the Berlin museums have led the American public by and large to believe that the collections of the museums of Germany in general, and of Berlin in particular, have survived the hazards of war without suffering any great damage. Unfortunately this is far from true. Although the Berlin paintings have suffered great and irreparable losses, they are still magnificent; but the collections of sculpture have been almost wiped out, and other collections once equally important have vanished altogether.

The museums of Berlin comprised, in 1934, exceptionally well-organized and perhaps uniquely complete collections. Rome might have more varied examples of Greco-Roman or Italian antiquities and art, Paris might offer richer furniture and bibelots, Madrid be renowned for its paintings by Velázquez and Goya, Amsterdam and Brussels for Dutch and Flemish art, Cairo for Egyptian antiquities, Peiping for its Far Eastern collections. From the point of view of broadly systematic collecting and cataloguing, however, the museums of Berlin throughout the nineteenth century had done pioneer work, so that the city ranked, with London, Paris, New York, Vienna and Leningrad, among the outstanding repositories where the student could find and study some of the best-known examples of almost every type of man's cultural and artistic achievement.

Until 1937 the Berlin museums continued to expand their collections without being subjected to any political interference, in spite of the fact that their staffs had already been

purged on political or religious grounds. No party or group had yet assumed the authority to dispose of any part of the collections or to question the nation's right to own or exhibit whatever the directors of the museums decided to purchase or to show. But in 1937 the Nazi Party determined to purge the collections of modern art in the National Gallery of all so-called *entartete Kunst* (degenerate art). This was done at first by an order signed only by Hitler; according to Nazi law, such an order was valid only within the party and to be applicable in the present case should have been countersigned by a minister. Throughout Germany young men appeared in the museums to select the *entartete Kunst* which was to be confiscated. Directors who pointed out that the order was illegal were threatened with concentration-camp sentences. Some six months later a new order to the same effect was issued—this time countersigned by Minister Goebbels, which made it more constitutional. But by then most of the confiscations had already been carried out under the terms of the earlier order. The pictures thus removed from the National Gallery and from other German museums were sold at auction, mostly in Switzerland, by the firm of Fischer of Lucerne. The foreign exchange obtained thereby was used by the Nazi government to finance its armaments production and was not paid in full to the museums, which as expropriated legal bodies now have a claim on the former Nazi state.

At the outbreak of the Second World War the Berlin museums nevertheless remained by and large intact. As soon as the city was threatened with bombings, the administration of the museums took steps to protect their priceless collections. A large part was evacuated to the country, to places considered safe; other parts were stored in bomb-proof shelters in Berlin. The plans of evacuation were so carefully prepared and implemented by the museums' administration that Berlin's art collections might still be almost intact had not this forethought been nullified in 1945 by the carelessness, ill will, or indifference of others.

The premises of the museums were severely damaged by British and American bombings of Berlin and, in 1945, by German and Russian artillery fire. The Altes Museum, Berlin's most beautiful building, built by the great architect Schinkel between 1824 and 1828, was gutted by fire in April, 1945, when a gasoline tank-truck exploded in its immediate vicinity. Except for its wall paintings, the building can still be restored. The Neues Museum was severely damaged by Allied bombs; the famous Kaulbach murals on the staircase, representing the history of humanity, were completely destroyed. According to modern standards, their artistic value was not great, but they had a certain historical interest. The Pergamum Museum, like the Kaiser-Friedrich Museum, although damaged by bombs can be restored. The National Gallery was heavily damaged. The beautiful eighteenth-century Arsenal (*Zeughaus*) was ruined beyond possibility of repair, although the stone masks by Schlüter remain intact. The Schloss, built in part by Schlüter, was heavily damaged and cannot be restored. The Kronprinzenpalais on Unter den Linden was completely destroyed. The



Altes Museum, Berlin, 1824-28, Karl Friedrich Schinkel, architect, courtesy Metropolitan Museum of Art.

eighteenth-century castle Mon Bijou, which housed the Hohenzollern collection of objects pertaining to the history of the royal house and of Prussia, was heavily damaged. The Museum of Ethnology (*Museum für Völkerkunde*), the premises of which had been used since 1942 for Luftwaffe training purposes, and the Prehistoric and Far Eastern Museum in the Prinz Albrechtstrasse were likewise badly damaged by the bombings.

In addition to the museums, many other buildings of artistic and cultural importance were destroyed or damaged through the bombing of Berlin or military action within the city. Among them were Bellevue Castle, Charlottenburg Castle, the Schulenburg Palace, the Schwerin Palace, the Palaces of Prince Karl in the Wilhelmstrasse and on the Wilhelmplatz, and many other buildings clearly illustrating the Prussian taste of the eighteenth and early nineteenth century—monuments of the period when under the impact of thinkers like Lessing, Kleist, Winckelmann, Goethe, Humboldt and Hegel and artists such as Schinkel, Schadow, Langhans and Blechen, Berlin could claim to be a modern Athens. Of all these monuments only Castle Tegel, the home of Wilhelm von Humboldt, remains intact; most of the work of the great decorators of the period, except in Potsdam and a few suburban castles, are destroyed.

The collections of the Berlin museums might have fared better than these buildings. In the bombings of 1945 the contents of one room of a supposedly bomb-proof cellar in the New Mint were indeed destroyed. These included valuable collections of porcelain and glassware, the best oriental rugs and a large part of the Art Library, including the Lipperheide costume collection and the collection of engravings of ornament. When the Museum of Ethnology was first hit, the entire Far Eastern library—the best in Europe and one of the best in the world—was destroyed. A considerable part of the Indian collections is still buried beneath rubble and may be at least partly preserved. The archeological objects, particularly the stone sculptures, have survived, as have also the ethnographic collections which had been removed for safety to Western Germany.

The bombing of the Masonic Hall in the Splittgerbergasse resulted in the loss of all the German folklore collections together with a major part of the collections of Far Eastern folklore from the Museum of Ethnology. This museum also suffered severely in April, 1945, during the battle for Berlin. Fortunately the rich contents of the rooms of the first floor were left almost unharmed and will shortly be made available again to the public in another building in the Dahlem section. The smaller Turfan Buddhist paintings, which had been removed,



Zeughaus, Berlin, 1706, south façade, Andreas Schlüter, architect, courtesy Metropolitan Museum of Art.



Schloss, Berlin, 1698-1706, Andreas Schlüter, architect, view taken from the Schlossplatz, 1945, photograph National Archives, Washington.

are intact; and it may also be possible to repair to a great extent the damage done to a number of the large Turfan wall paintings of this unique collection.

Various collections that had been stored in the country were also destroyed through military action. In Mecklenburg, for instance, a large part of the ancient Egyptian collections were wiped out by fire on an estate near Waren. The major portion of the American (pre-Columbian and Indian) collections of the Museum of Ethnology, which had been transferred to Bleicherode and Grasleben, were happily unharmed, but a small though valuable portion stored in the New Mint and the Dahlem building fell into Russian hands.

When hostilities ceased, the major part of the Berlin museums' collections was still intact. The portions stored in the Western Zones of Germany were found there by British, American and French military personnel, sometimes with the assistance of members of the scattered staffs from the museums, and placed in the care of custodians. That these custodians were unfortunately not always trustworthy is proved by the theft of more than a hundred and sixty antique gold objects and bronzes, and other objects from the Schloss Museum, which had been stored in the collecting point of Celle Castle in the British zone. Part of these were found in the private quarters of the German director appointed by the British Military Government.

As is well known, the relatively small group of paintings from the Berlin collections that was removed provisionally to the United States for safekeeping has now been returned to Germany. Almost \$200,000 realized through the exhibition of these works of art in America is now being spent on public health and welfare projects in the Western Zones.

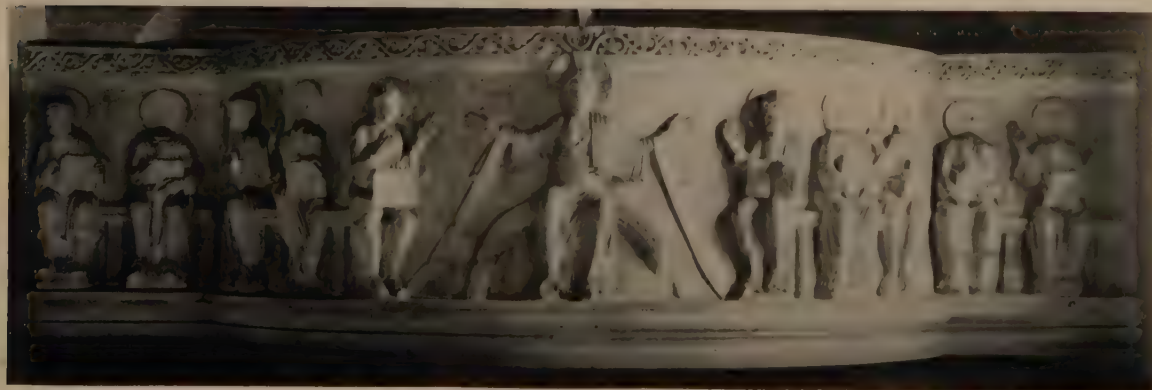
The collections stored in Berlin and in the Soviet Zone fared differently. Marie Antoinette's furniture, for instance, stored on the estate of Count Salm, was looted by German peasants and used as firewood. Some thirty thousand volumes from the museums' reference library, sent for safety to Schönbeck on the Elbe, were somewhat arbitrarily confiscated by the Soviet authorities, who did not bother, however, to take the rest of the library which had remained in Berlin. A Soviet woman colonel distinguished herself in Berlin by her peculiarly fantastic activity. She confiscated the entire Asiatic Indian library in the Museum of the Prinz Albrechtstrasse; it has also been reported (although without final verification) that she confiscated about ten thousand cylindrical records from the Phonographic Archives but did not take the corresponding card-index, without which neither the recordings themselves nor the remaining card-index is of any scientific value. Through this one action she arbitrarily destroyed the work of several generations of scholars. She also appropriated at random some two hundred boxes containing the card-index to the Museum's collections, leaving all the other boxes, but never inquired about the collec-

tions to which the confiscated cards referred. Finally, she removed in open trucks some forty cases of recently acquired scientific books and took from the library an oddly assorted collection of books and bound periodicals—selecting one volume, for instance, out of a series of four, and two or three annual volumes chosen at random out of the complete file of a scientific journal.

The enigmatic activity of this lady might indeed in such a vast catastrophe have been of minor consequence, had she been but an exceptional busybody. The methods of her madness, however, illustrate the complete lack of policy and the abysmal ignorance exhibited by the Soviet Military Administration in the task of protecting the artistic and cultural treasures of Berlin. The numismatic collections, for example, had been stored in the cellar of the Pergamum Museum and were still intact in 1945. This collection ranked with those of Paris, London, Leningrad and Vienna as among the best in the world; its ancient Greek coins and Italian renaissance medals were world famous, as was its Germanic collection. The Russians removed everything except a few rare stone and wood models which they believed valueless. As they similarly seized the collections in Dresden and Gotha, they now own—unless they have lost or melted them down—by far the largest coin collection in the world. Most of the collections seized were simply emptied out of their classified cases into boxes and sacks; if the coins are ever found, it would require the work of generations of specialists to identify and catalogue them again.

Everywhere the Russians took whatever they could find or remove. Valuable collections, including the property of many private owners, which had been carefully stored in the anti-aircraft bunker in the Berlin Zoological Garden, were confiscated in their entirety. This included the entire collection of ancient Greek and Roman stone sculpture, together with the renowned Altar of Pergamum, and several hundred cases of gothic and renaissance sculpture. The twelfth-century roman- esque stucco reliefs from the church gallery at Gröningen were trodden upon by the hob-nailed boots of the Russian soldiers who were inspecting them. The Old Kingdom mastaba relief from Sakkareh in Upper Egypt was dragged sculptured face downwards down the concrete stairs; its carvings were thus all but effaced, and only an indistinguishable mass was left when it was finally removed to its unknown destination.

Among the objects confiscated were over two hundred Chinese and Japanese paintings, of which twelve were of great value; nearly two hundred Chinese and Japanese sculptures, sixteen being particularly choice; a collection—unique outside of Japan—of two hundred and fifty Japanese masks; about an



Relief from Church Gallery, Gröningen, 12th century, stucco, formerly Kaiser-Friedrich Museum, Berlin, courtesy Metropolitan Museum of Art.



Altar of Zeus from Pergamum, 180-160 B. C., formerly Pergamum Museum, Berlin, courtesy Metropolitan Museum of Art.

equal number of Far Eastern metalware objects; the world's most important collection of Japanese sword-ornaments, totaling some three thousand items; a collection of some two hundred and fifty Chinese and Japanese lacquer objects, eleven of which were unique; over six hundred Chinese and Japanese porcelains, twenty-six of them unique; and a collection of nearly one hundred and fifty jade objects, eighty-nine of which had been acquired from the famous Heinrich Hardt collection.

From the repository in the Zoological Garden the Russians also confiscated the gold objects of the eighth century B.C. Treasure found at Eberswalde, as well as an important part of the Asiatic Indian collections, including about one hundred frescoes discovered in Turkestan by the Grünwedel and Le Coq expeditions. The huge American totem poles from the Museum of Ethnology, together with other collections from that museum and the papyrus collection of the Department of Egyptology, met with a similar fate.

Acting either on orders or on individual initiative, the Russians removed from the ruins of the bombed and shattered museum buildings whatever they could conveniently transport. From the cellars of the Pergamum Museum they took a large part of the collections of Islamic art and Near Eastern antiquities, leaving only those Near Eastern sculptures which were cemented to the walls and were too large to be removed. Everything stored in the cellar of the New Mint was likewise taken. At a later date the Russians also began to excavate in the ruins of the Neues Museum and to remove whatever they found there, including important parts of the Egyptian collections.

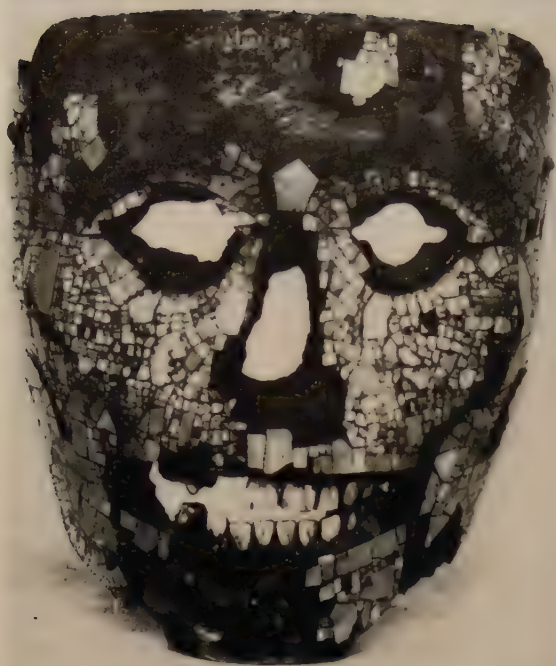
The Russians were aided and imitated in their depredations by many Germans and displaced persons. Art objects from the collections of the Berlin museums, as well as those from museums in the Soviet Zone and from Potsdam, are constantly appearing on the art market and in auctions in Berlin. Near Potsdam a Soviet soldier was found chopping wood with a rare sixteenth-century Spanish-American *machete* from the collection of the Cecilienhof and was induced to relinquish it in exchange for a bottle of schnapps.

In addition to works looted by individual Russians or Germans, several objects which have reappeared on the art market have been identified as being among those officially seized by the Soviet authorities, thus making it apparent that even in officially ordered Soviet confiscations no clear policy of taking inventory nor of conservation had been established. It seems unlikely that more than a fraction of the art removed in this fashion—often in freight cars open to sun and rain—could ever have reached its destination in Russia intact.

The most vivid illustration of this indifference, lack of understanding or policy is offered by the tragic fate of the art objects which had been stored by the museums' administration in the Friedrichshain anti-aircraft bunker. Up to May 5, 1945, this huge treasure had escaped all damage from bombings and from military action within the city of Berlin. Although the museums' administration had requested the Soviet authorities for permission to inspect the bunker and protect it from looting parties, this permission was refused, and the bunker remained guarded by a single Russian sentry. On May 6th a looting party apparently entered the bunker, which like all Berlin at that time had no electric lighting; perhaps inadvertently, the looters started a fire which destroyed the entire contents of one floor.

God and Gandharva, 7th century, wall painting from Qyzil, North Route, Chinese Turkestan, 86 1/2 x 58 1/2", formerly Museum of Ethnology, Berlin, from LeCoq, *Buddhistische Spätantike* (Berlin, 1924).





Pre-Columbian Turquoise Mask, Mexican, c. 1300, formerly Museum of Ethnology, Berlin, courtesy Brooklyn Museum.

The administration of the museums was still not permitted to inspect the damage or to guard what remained. On May 15th or 16th, a second fire broke out and destroyed all the rest.

Two hundred and ninety-eight paintings from the Berlin museums have since been identified as having been stored in the Friedrichshain bunker, as well as the following art objects: some five hundred German or Italian sculptures of the middle ages and the renaissance, including several by Donatello, Benedetto da Maiano, Rossellino and other masters; all the Berlin collections of tapestries, including the unique sixteenth-century *Conversion of St. Paul* designed by the Franconian master Hans Baldung-Grien; the entire collections of Swiss, Austrian and

Hans Baldung-Grien, *Conversion of St. Paul*, c. 1534-40, tapestry, formerly State Museums Collection, Berlin.



South German paintings on glass; the best pieces of the ancient Mexican collections, including three turquoise mosaics—one of them a mask—from Wilhelm von Humboldt's collection, belonging to a type of which only twenty-five examples are known throughout the world; the most precious textiles from ancient Peru; all the ancient Greek, Roman and Coptic glassware, as well as the Coptic textiles and the rest of the Islamic collections, which had already suffered heavy losses at the time of the bombing of the New Mint and during the looting of the cellars of the Pergamum Museum by the Russians.

The paintings looted or destroyed in the two fires at Friedrichshain include all the large paintings which had been stored there instead of being evacuated. Among these were all the quattrocento Italian altarpieces in which, thanks in part to the efforts of Wilhelm von Bode, the Berlin museums were richer than the National Gallery in London or than most museums in Italy. A list of the more famous paintings destroyed is printed at the end of this article. Since their destruction occurred after all fighting had ceased, in two fires that took place within less than two weeks, this loss must be attributed directly to Soviet negligence. And while other collections destroyed at the same time may have enjoyed less popularity with the general public, they were as valuable and, in some respects, even more rare. No staff members of the Berlin museums were permitted by the Soviet authorities to organize excavations of the debris, from which some of the missing sculptures might have been salvaged. [The methods actually used by the Russians could hardly have resulted in very successful salvage. According to an American informant, the Russians in February, 1946, simply shoveled the debris into large packing cases, presum-

**Donatello,
St. John the Baptist,
c. 1425-30, bronze,
c. 18" high,
formerly Kaiser-Friedrich
Museum, Berlin.**





Luca Signorelli, *Pan and the Gods*, c. 1498, oil, 76 $\frac{3}{8}$ x 101 $\frac{1}{8}$ ", formerly Kaiser-Friedrich Museum, Berlin, courtesy Metropolitan Museum of Art.

ably for sifting at a later date. In April, 1946, the Russian authorities reported that they had destroyed the interior of the Friedrichshain bunker with explosive charges. *Ed.*] Individual Russians and Germans have, however, recovered some objects which have been recognized from time to time in the Berlin art market. Some other objects which have reappeared in this way, including paintings previously believed to have been destroyed, indicate that some looting had taken place even before the fire.

Today, the wanderer who finds his way into the lunar landscapes of the Museum Island is awestruck by the scene of destruction that he surveys: ruins more desolate than were ever imagined by Piranesi or Hubert Robert, still gaunt and seared, not yet romantically decked with nature's coquettish ornaments of vegetation. It is impossible not to feel that the British and American bombings of Berlin achieved, for military reasons in the fury and anger of war, much that we now deeply regret.

These ruins might nevertheless have been restored to their former splendor. But, while the collections stored in Western Germany are still intact, providing a source of income to the German people and pleasure and instruction to all visitors to the exhibitions organized by the Military Government,

whether in Wiesbaden or in America, the collections that were stored in Berlin and the Soviet Zone have almost totally vanished. Vast treasures have been destroyed, others confiscated and removed to unknown destinations.

In two thousand years of history the Western world has known few examples of such immense destruction of cultural and artistic treasures. It took three fires, beginning with Caesar's conquest, and six centuries to eradicate the libraries and museums of Alexandria. It took several armies, beginning with that of Sulla, and over a thousand years to reduce the monuments of Athens to the ruinous state in which they were rediscovered in the nineteenth century. Rome was sacked twice, by Alaric's hordes in 410 A.D. and by those of Genseric in 455 A.D. The cultural heritage of Byzantium was scattered or destroyed by the Turks in 1453.

While confiscating the treasures of Berlin in 1945, the Russians frequently explained that they wished to safeguard them from the greed of the American and British armies which would soon be arriving in Berlin. The fate of the collections which had been stored in Western Germany, however, has proved this "greed" to be less destructive than Russian zeal.

PARTIAL LIST OF PAINTINGS DESTROYED AT FRIEDRICHSHAIN

Numbers in parentheses refer to the Museum's catalogue.

English School: *Sir Joshua Reynolds*, Self-Portrait (1637); *Kitty Fisher* (1637 A); *Mr. and Miss Boone* (1637 B); *The Chevalier d'Eon* (1711); *George Romney*, *Edmund Poulter* (1671); *Miss Sarah Mariot* (1671 A).

Dutch and Flemish Schools: *Anthonie Palamadesz*, *Portrait of a Girl* (741) and *Portrait of a Boy* (758 B); *Gerard Terborch*, *Two Male Portraits* (791 D and E); *Jan Brueghel the Elder*, *Landscape with St. Hubert* (765); *The Forge of Vulcan* (678); *Anthony Van Dyck*, *Hunters and Their Booty* (1829); *St. John the Baptist and St. John Evangelist* (799); *Mocking*

of Christ (770); *Dead Christ* (778); *Nymphs Surprised by Satyrs* (782 A); *Jacob Jordaens*, *Triumph of the Holy Communion* (1876); *Vision of St. Bruno* (2045); *Illustration of the Proverb "Soo de ouden zongen, soo pypen de jongen"* (679); *Portrait of Adam van Noort* (1703); *Peter Paul Rubens*, *Conversion of St. Paul* (762 B); *Coronation of the Virgin* (762); *Raising of Lazarus* (783); *Penitent Magdalene* (763 A); *Venus and Adonis* (763 B); *Neptune and Amphitrite* (776 A); *Diana and Nymphs Surprised by Satyrs* (762 C); *Bacchanal* (776 B); *Diana Hunting the Stag* (774); *Three Men on Horseback* (797).

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Rubens, Diana and Nymphs, 1641, oil, 6' 3" x 8' 3",
formerly Kaiser-Friedrich Museum, Berlin,
courtesy Metropolitan Museum of Art.

French School: Chardin, Still Life (1669); Philippe de Champaigne, Portrait of a Man (1702); Hubert Robert, Farnese Gardens (2000); Landscape with Bridge (2029).

German School: Lucas Cranach, Madonna and Child with St. John Baptist (559 A); Mystic Marriage of St. Catherine (1970); Cardinal Albrecht of Brandenburg (559).

Spanish School: Alonso Cano, St. Agnes (414 B); Goya, Portrait of a Monk (1619 B); Murillo, Adoration of the Shepherds (414 C); St. Anthony of Padua (414).

Italian School: Giovanni Bellini, Virgin and Child (11); Virgin and Child with Jeremiah, Sts. John Baptist and Francis (20); Botticelli, Virgin and Child with Angels Carrying Candelabra (102); Cima da Conegliano, Virgin and Child (17); Lorenzo di Credi, Adoration of the Child (100); Carlo Crivelli, Entombment of Christ with Saints (1173); Bernardo Daddi, Virgin and Child with Sts. Salvius and Bernard (1064 A); Domenico Ghirlandaio, Resurrection (75); St. Vincent Ferrer (74); St. Anthony (76); Virgin and Child in Glory with Saints (88); Benozzo Gozzoli, Virgin and Child with Sts. Magdalene and Martha (60 B); Fra Filippo Lippi, Virgin as Mother of Compassion (95); Filippino Lippi, Christ on the Cross with the Virgin and St. Francis (96); Lorenzo Monaco, Virgin and Child with Saints (1119); Virgin and Child (1123 A); Melozzo da Forlì (?), Dialectics (54); Astronomy (54 A); Piero di Cosimo, Adoration of the Child (204); Luca Signorelli, Pan (79 A); Cosimo Tura, Virgin and Child with Saints (111); Lorenzo Costa, Presentation in the Temple (112); Sebastiano del Piombo, Judith (259 C); Andrea del Sarto, Virgin and Child Enthroned with Saints (246); Andrea Schiavoni, Two Parables (170 A and B); Tintoretto, Annunciation (298 A); Luna and the Hours (310); Titian, Giovanni Moro (161); Paolo Veronese, Central Panel from the Palazzo Pisani Ceiling (326); Jupiter, Fortuna and Germania (303); Minerva and Mars (309); Saturn as Servant of the Gods (304); Apollo and Juno (311); Caravaggio, Portrait of a Young Woman (356); Agony in the Garden (359); St. Matthew and Angel (365); Domenichino, Vincenzo Scamozzi (375); Domenico Feti, Parable of the Wicked Wine-Growers (1960); Luca Giordano, Judgment of Paris (441); Tiepolo, Distribution of Rosary (459 A); Frescoes from Villa Panigai, Nervesa.

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Letter to the Editor

Sir:

In connection with a forthcoming exhibition of the paintings of Charles Demuth, the Museum of Modern Art is very anxious to locate six missing illustrations the artist is known to have done for *Erdegeist*, by the German dramatist Wedekind, one for Poe's *Masque of the Red Death*, one for Balzac's *Girl with the Golden Eyes*, three for Zola's *Nana* and one for Pater's *A Prince of Court Painters* inscribed "He was always a seeker. . ."

Will anyone having knowledge of the above or of any untitled figure composition by Demuth which appears to have an illustrative intention, please communicate with the undersigned.

ANDREW C. RITCHIE

Director, Department of Painting and Sculpture
Museum of Modern Art, New York

Film Review

Light Reflections, produced by James Davis. 16 mm, color; sound; 1½ reels (15 min.); rental \$7.50, sale \$125. 1848, produced by Le Coopération Générale du Cinéma Français. 16 mm; black and white; sound; 2 reels (20 min.); rental \$10, sale \$80. Both available from A. F. Films, Inc., 1600 Broadway, New York.

Strictly speaking, an "art film" is one that explains and expounds and leads to the understanding and appreciation of a work of art. In that sense, neither of these two films falls within the group. *Light Reflections* is a film of abstract shapes and color combinations, constantly changing, dissolving and reforming into new patterns and sequences. Its colors have a translucent quality, and their movement and penetration suggest large space and depth of vision. As an abstract film it recalls *Fiddle De Dee*, which has perhaps greater variety in its space and more inventiveness in its forms, and certainly more charm and humor in its accompaniment. But *Light Reflections* is an equally good introduction to the compositional style of certain modern artists. Its color and translucence are akin to the early Matta canvases and to the more recent effects of some of the Pacific Coast painters; its shapes are at times curiously analogous to those of Noguchi and Henry Moore.

1848, on the other hand, might be called a documentary. It is indeed more truly so than modern re-enactment of the events of that year could be, no matter how carefully built on the research of an historical staff. It tells its story entirely through works of art, mainly prints, and cartoons of the period. If these have, at times, a certain quaintness, they have in sum a consistency of style and an authenticity that is not only convincing but moving. In this way the film as a whole furnishes an excellent insight into the spirit of the times and some of the motivations and contemporary effects of the realist artists of the mid-nineteenth century. We are in a better position to understand the impact that Daumier, Courbet and the others had in their own period. This is quite apart from the film's use of their individual works, since artist's names are nowhere mentioned.

Both these films are evidence that simplicity in approach and the assumption of the audience's intelligence and interest in the work of art as such, are more effective as well as more satisfying than the technique which introduces art by some roundabout, supposedly unobtrusive, and in the end annoying, method. These two films go straight to their points, and are happily successful.

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Book Reviews

Charles de Tolnay, *Michelangelo, Vol. III, The Medici Chapel*, Princeton, Princeton University, 1948. 275 pp., 330 illus. \$20.

By the time a reader comes to the third volume of Tolnay's huge monograph on Michelangelo, many of the features he finds will already be familiar: the heavy black quarto, the absolutely thorough corpus of illustrations in excellent reproduction, the problematic prose style, the awkward construction of parts.

The first volume, dealing with a considerable number of miscellaneous works, required scattered documentation and elaborate analysis of the artist's maturation of style; the second, on the Sistine ceiling, required little documentation but an investigation of the less tangible data of style, composition and symbolism. Here we have still a third need, for the Medici Chapel is a single work whose projection and evolution is complicated and confused by a mass of partial documentation. The treatment must, therefore, give major emphasis to untangling this, and a relatively modest if still difficult concern is expected for the design and symbolism of the relatively few works involved. The treatment of original documents thus occupies more space in this volume than in either of the previous ones, and perhaps proportionately this volume appears the most successful.

The views presented by Tolnay in an article in *L'Arte* in 1934 on the two major documentary problems of the Chapel—the sequence of the drawings showing various projects for the structure of the tombs, and the sequence of evolution of the existing statues—reappear here with little change. The previous article introduced into evidence an imposing number of unpublished documents, consisting of letters to Michelangelo from his agents and reporters in Rome and at the quarries. The author's conclusions were logical and well based. In the present volume these conclusions (although considerably expanded rhetorically) are somewhat interspersed with other things, so that readers would perhaps do better to consult the original publication if it is available to them. This book is less precise in that the documents are not fully reprinted; thus, despite its size and monumentality, it cannot function as a complete single study tool.

The stylistic and symbolic interpretation of the Chapel becomes somewhat submerged beneath the ponderous apparatus. In its most general lines it is readily acceptable and, indeed, in accord with the earliest statements (of the artist himself and Condivi) and the most recent (Panofsky), although not with the familiar ones of intermediate writers. In its more specific suggestions, however, it suffers from two apparently contradictory difficulties: Tolnay's desire to make his analysis of the Chapel as defined and detailed as that of the drawings, and his absorption in a personal metaphysic which I have discussed elsewhere. This requires that not only the figures shall symbolize the principles of death and immortality, but that the architecture shall exhibit, for instance, implications of a cavern whose structural members strain to salvation. A tendency to intuitive jumps from concrete data to universalized conclusions may be illustrated by a simple example: "...there is a noteworthy innovation in the fact that between the pilasters and the central field there are inverted balusters. They symbolize the elastic forces which seem to be subjugated by the crystalline forms which surround them."

To illustrate still more plainly the murkiness and preconceptions which make such jumps possible, one may take a case where one moves to criticism not from architecture, but from poetry, so that the identity of the verbal medium makes mathematically patent the disparity between evidence and inference. In accordance with the symbolic microcosm of the Chapel, its doors



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"are apparently the doors of Hades, the descent through which is described by Virgil as easy, the ascent as extremely laborious: 'easy the descent into Hell...but to reverse the step and issue into the air, that is the achievement, this the labor!'" The connection seems a little closer if one knows that doors are mentioned in the line omitted by Tolnay; so far as the proof which he presents goes, Virgil has steps but no doors, Michelangelo doors but no steps! Virgil's doors are "wide open day and night"; Michelangelo's, as Tolnay emphasizes, not merely shut but in most cases blind. There is thus no strict evidence to connect them, and hence none to lead to the conclusion that Michelangelo's doors are gates of Hell—unless one is predisposed to think of the lower part of the Chapel as an infernal symbol.

A parallel difficulty concerning the book's format should be mentioned; it has already been complained of by reviewers of previous volumes but defended by Tolnay as rational. An explanation of its peculiar workings, reached only after much use of the book, may be an aid to readers. In the essay section, footnote references to the succeeding "Critical Section" are frequent. These references, however, are not numbered consecutively nor do they include all the numbers. The "Critical Section," one discovers, functions in two ways: it includes not only the footnotes but also, mingled with these, a number of small appendices and other needed data not suitable for an essay. The numbering system and the fact that in the "Critical Section" an autonomous statement alternates with a simple bibliographical citation, meaningless in itself, tends to confuse the reader. The effect is of shoving off together in a corner the needed underpinnings of the study. Such disorderliness affects the argumentation on symbolism, the organization of materials and the format (said to follow the author's wishes) which makes the book imposing but too heavy to be carried conveniently. These irritations, combined with the value of Tolnay's new contributions to knowledge, make the volume most difficult to judge.

CREIGHTON GILBERT
University of Louisville

Oliver W. Larkin, *Art and Life in America*, New York, Rinehart, 1949. xviii + 576 pp., 417 illus. \$7.95.

In this handsome volume Mr. Larkin attempts to survey the whole course of artistic development in the United States from the earliest settlements to the recent past. In careful detail he examines the successive changes in taste and form and in the level of competence of the Americans who sought to give their culture graphic expression. Primary attention goes to painting, sculpture and architecture, but there are also incidental references to the practical arts. The whole, profusely and tastefully illustrated, supplies a welcome addition to the literature of the American past.

Mr. Larkin's major contribution is not, however, the simple description of our artistic heritage; we have had many such descriptions since William Dunlop published his *History of the Arts of Design in the United States* more than a century ago. The significant departure in this work is the effort to link the development of art with the changes in American society. A few earlier studies have attempted to establish that connection for limited periods and specific movements, but this is the first to cover the whole American experience. This book may thus have done for art what Parrington did for literature twenty-five years ago.

We must also be grateful to Mr. Larkin for the seriousness of his work. He has abandoned the anecdotal style of some of the earlier writers who dealt with artists rather than with art and has organized his material in terms of periods and trends rather than in terms of individuals. While this approach is sometimes repetitious and lacks the artificial stimulant of "human interest," it makes for a mature and thoughtful treatment of the subject.

It would be pointless in considering work of this scope to single out errors of detail or to argue over differences of specific interpretation. The serious defect of the book is its failure, despite all its patient and devoted attention to the evolution of American art, squarely to confront its major problem. What is most impressive in this chronicle of so many well-forgotten names is the melancholy meagerness of our achievement; for that the author does not account. It is no solution to point out that these canvases and marbles and buildings were expressions of the culture in which

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they were created. That merely rephrases the question: why did our culture find expression in these inadequate media? The limitations of his approach prevent Mr. Larkin from arriving at a satisfactory answer.

To begin with, the conception of the volume is schematic. In the introductory chapter of each section, the author sets forth a general thesis, then by affirmation assumes that the particulars of the whole section explain themselves. Thus a discussion of "Critics, Rebels, and Prophets" (1870-1900) conflates the critics of art with the critics of society, so that Louis Sullivan's reforms in architecture seem to be of a piece with Wendell Phillips' proposals to reform industrial class relations. So too, Gilbert Stuart's suavity is due to the emergence of one newly rich merchant class, the bric-a-brac in Nob Hill homes to another. Jeffersonian democracy leads to Palladian theory, Jacksonian to the Greek revival.

But these juxtapositions explain very little. After all, the reforming architects found as clients the very same industrial magnates against whom those other reformers were fulminating. And the kind of sitters who made Stuart suave left Chester Harding with an interest in solid facts. The problem may be reduced to its simplest terms by pointing out that between 1870 and 1930, a single social class purchased the bulk of all American painting. Having said that, what have we added to the understanding of the radical changes in that medium in those sixty years?

This problem is the more complicated because Mr. Larkin's conception of life in the United States is so narrow as to take in little more than the dominant social groups in our culture, the economic sources of their wealth and the political and social problems they created. The great mass of Americans intrude but rarely into these pages. True, these were neither consumers nor subjects of painting or sculpture, not even of the Rogers groups or the Fowler homes. (The structure of tenement houses is not here counted architecture.) But some relevant questions might have been raised as to the connection—or lack of connection—between art and life in America in this broader sense.

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Contributors

DUNCAN PHILLIPS has brought many contemporary American artists to attention through his writings as well as through the permanent collections and temporary exhibitions at the Phillips Gallery in Washington.

CAROLA GIEDION-WELCKER is now preparing a new and enlarged edition of her book, *Modern Sculpture*. Her article on Brancusi is slightly condensed from the March issue of *Horizon*, whose editors we thank for their permission to reprint it here.

PAUL LAPORTE was born in Munich and studied painting there under Max Doerner. He is at present head of the art department of Macalester College, St. Paul, Minnesota.

HENRY S. CHURCHILL of Churchill-Fulmer Associates has written widely on city planning, housing and architecture. His *The City is the People* was published in 1945.

MALCOLM BURKE went to Peru in 1947 on assignment for the State Department. He is resident there now as a freelance writer and correspondent for the *New York Times* and *Newsweek*.

EDOUARD RODITI is well known as a poet and as critic on art, literature and philosophy. Until recently in Berlin with the U. S. Military Government, he is now in Frankfurt with the High Commission for Germany.

Forthcoming

Our January issue will contain: PAUL WESCHER, Arcimboldi; HANS HILDEBRANDT, Oskar Schlemmer; DOROTHY GRAFLY, Wharton Esherick; RICHARD BROWN, Impressionist Technique; Pissarro's Optical Mixture; and RICHARD NEUTRA, Significance of the Natural Setting. There will also be additional book reviews to compensate for those displaced from this issue by the inclusion of the Index.

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December Exhibition Calendar

All information listed is supplied by exhibitors in response to mailed questionnaires.

ALBANY, N. Y. Albany Institute of History and Art, Dec. 1-25: 3rd Nat'l Biennial Open Print Show, Print Club of Albany, Dec. 13-27: Robert Davidson, One-Man Show. To Dec. 11: Erica M. Brooks, One-Man Show.

ALBION, MICH. Albion College, Dept. of Art, to Dec. 15: Contemp. Furnishings. Work in Progress in Mich. Drwgs by Matt Kahn.

ANN ARBOR, MICH. Museum of Art, University of Michigan, to Dec. 31: The Arabian Nights by Chagall.

ATHENS, GA. University of Georgia, Fine Arts Gallery, Dec. 5-19: Advertising Art in the U. S. (MOMA).

AUBURN, N. Y. Cayuga Museum of History and Art, Dec. 1-30: Saturday Evening Post Covers. Syracuse Printmakers. Ceramics by Agustus Beauchat. Life Prints—Finest Hour.

BALTIMORE, MD. Baltimore Museum of Art, to Dec. 8: Ghosts Along the Mississippi (AFA). To Dec. 18: Ptg. and Drwgs by Paul Klee. To Jan. 1: Selections from the Cone Coll. Wedgwood—A Living Tradition. Dec. 4-Jan. 1: Austrian Pictorial Panels in Appliqué. Dec. 9-Jan. 1: Exhib. of Serigraphs. Dec. 11-Jan. 1: Mod. Jewelry Under \$50 (AFA).

Walters Art Gallery, Dec. 10-Jan. 8: Drwgs of A. L. Barye.

BATON ROUGE, LA. Louisiana Art Commission, Dec. 6-23: Iberia Art Association, New Iberia. Ptg. by Dr. Ralph Wickiser, Head, Louisiana State University Fine Arts Dept.

BELOIT, WIS. Beloit College, Dec. 1-29: Design in Nature (AFA).

BETHLEHEM, PA. Lehigh University Art Gallery, Dec. 1-18: Gimbel Coll. of Ptg.

BLOOMFIELD HILLS, MICH. Museum of the Cranbrook Academy of Art, to Dec. 11: Rubbings from Sculpture by Wu Liang Tsu. Dec. 2-14: Student Sale. Dec. 12-Jan. 3: The Arts Work Together (AFA).

BLOOMINGTON, IND. Art Center, Indiana University, to Dec. 16: Landscape Paintings, 1840-1940.

BOSTON, MASS. Boston Museum of Fine Arts, to Dec. 4: Wedgwood—A Living Tradition. Doll and Richards, Dec. 6-24: Ptg. by Jay Connaway. To Dec. 24: Tableaux Vivants by Baroness Maydell. Wax Miniatures by Ethel Frances Mundy. Institute of Contemporary Art, to Dec. 18: Design for Christmas. Dec. 22-Jan. 18: Alfred Maurer. Vose Galleries, Dec. 5-31: W'cols by Sir William Russell Flint.

BOWLING GREEN, OHIO Bowling Green State University, Dec. 8-Jan. 3: Drwgs and Prints by Kuniyoshi (AFA).

BROOKLYN, N. Y. Brooklyn Museum, to Dec. 27: Photos by Paul Weller. To Jan. 1: Two Centuries of French Fashion. To Jan. 8: Amer. Folk Sculp.

BUFFALO, N. Y. Albright Art Gallery, to Dec. 25: Buffalo Soc. of Artists. Dec. 2-Indef.: Gifts of A. Conger Goodyear. Dec. 28-Jan. 25: Patteran.

CAMBRIDGE, MASS. Fogg Museum of Art, Harvard University, to Dec. 15: Master Drwgs from Fogg Coll.

Germanic Museum, Harvard University, to Dec. 20: Ptg. and Drwgs by George Grosz. Dec. 28-Feb. 4: Textiles by Black Mountain College Students. Lohmeyer Glass.

CHAPEL HILL, N. C. Person Hall Art Gallery, University of North Carolina, Dec. 6-26: Claude Howell.

CHICAGO, ILL. Art Institute of Chicago, to Dec. 11: Japanese Flower and Bird Prints. To Dec. 18: European Snuff Boxes. Twentieth Cen. Art from the Louise and Walter Arensberg Coll. Dec. 6-Indef.: Italian and Spanish Textiles of the Middle Ages. Dec. 14-Indef.: Snow Views by Japanese Print Artists of the Ukiyo-e School. Dec. 21-Indef.: Chinese Ming Blue and White Porcelains. Associated American Artists Galleries, to Dec. 15: Paul Sample. Dec. 15-Jan. 1: Christmas Exhib.

Chicago Galleries Association, Dec. 1-31: Ptg. by Nordica D'Orsay. Western Landscapes by Joseph P. Nash.

Palette and Chisel Academy of Fine Arts, to Dec. 21: Small Picture Show. Dec. 10-Jan. 31: Ann. Exhib. of W'cols.

Public Library, Dec. 1-31: Ptg. by Marguerite Hohenberg.

CINCINNATI, OHIO Cincinnati Art Museum, Dec. 8-Jan. 10: 28th Ann. Exhib. of Advertising and Editorial Art (AFA). To Dec. 31: Music in Prints and Playing Cards. Contemp. French Prints.

Taft Museum, Dec. 1-Jan. 31: Pre-Columbian Art.

CLAREMONT, CALIF. Pomona College Gallery, to Dec. 18: "Wild West" Art.

CLEVELAND, OHIO Cleveland Museum of Art, to Dec. 11: Amer. Ptg. in Our Cen. To Dec. 15: Statue of San Ludovico. Dec. 2-Jan. 1: India's Art.

Dec. 9-Jan. 1: Mural Scrolls—Calder, Matisse, Matta and Miro.

COLORADO SPRINGS, COLO. Fine Arts Center, to Dec. 15: Encyclopaedia Britannica Coll. of Contemp. Amer. Ptg. Dec. 1-Indef.: Photos of Elizabeth Timberman. Fred H. Huckell's Coll. of Navajo Sand Ptg. Peruvian Colonial Ptg.

COLUMBUS, OHIO Columbus Gallery of Fine Arts, Dec. 1-30: Color Lithographs of Mod. French Artists. Dec. 15-Jan. 31: I. B. M. Coll. of Period Rooms in Miniature.

CORTLAND, N. Y. Cortland Free Library, Dec. 1-31: Exhib. by Teachers and Students of Cortland Public Schools.

COSHOCOTON, OHIO Johnson-Humrickhouse Museum, to Dec. 16: Colonial Mexican Art.

CULVER, IND. Culver Military Academy, to Dec. 15: Daumier Lithographs.

DALLAS, TEX. Dallas Museum of Fine Arts, to Dec. 11: Contemp. French Ptg. Dec. 4-25: 100 Photographs from the Institute of Design in Chicago. Dec. 4-Jan. 15: "Rio Grande—River of Destiny," Photos by Laura Gilpin.

DAYTON, OHIO Dayton Art Institute, Dec. 7-Jan. 3: Amer W'cols (AFA). Juliana Force Mem. Exhib. Jane Reece Art Galleries, Dec. 1-30: Art in Photog. by Jane Reece.

DES MOINES, IOWA Des Moines Art Center, to Dec. 4: Architecture by George Fred Keck.

DETROIT, MICH. Children's Museum, Dec. 11-Jan. 8: Children's Books of Yesterday (AFA).

Detroit Institute of Arts, to Dec. 15: Goethe Centenary. Dec. 13-Jan. 15: Mich. Artists Exhib. Dec. 23-Jan. 19: Sculp. by Donatello.

DURHAM, N. C. Duke University, Dept. of Aesthetics, Art and Music, to Dec. 17: Local Quality Exhib.

DURHAM, N. H. University of New Hampshire, Dept. of the Arts, to Dec. 17: Sculp. Lesson. Dec. 1-17: Lohmeyer Glass.

ELGIN, ILL. Elgin Academy Art Gallery, to Dec. 15: Oil Ptg. and W'cols by Mrs. George Hamilton and Mrs. Harry S. Scholl.

ELMIRA, N. Y. Arnot Art Gallery, Dec. 1-30: Elmira Artists Exhib.

FLINT, MICH. Flint Institute of Arts, Dec. 6-29: Ann. Print and Drwg Fair.

FORT WAYNE, IND. Fort Wayne Art Museum, to Dec. 21: Local Artist's Exhib.

GRAND RAPIDS, MICH. Public Library, Dec. 5-29: The Fifty Books of the Year, 1949 (AIGA).



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GREENVILLE, N. C. Community Art Center, Dec. 1-15: Portraits by Georgia Pearsall Hearne. Dec. 15-Jan. 1: The Holy Land (LIFE Mag.). Coll. of Christmas Cards.

GRINNELL, IOWA Grinnell College, Art Dept., to Dec. 17: Ptg. by Karl Friebe.

HAGERSTOWN, MD. Washington County Museum of Fine Arts, to Feb. 1: Opening of New Wings, Rededication of Mus. Exhib.

HARTFORD, CONN. Wadsworth Atheneum, to Jan. 1: Pictures Within Pictures. To Jan. 8: Useful Objects of Good Design.

HONOLULU, HAWAII Honolulu Academy of Arts, Dec. 8-Jan. 29: Four Centuries of European Ptg. To Dec. 11: Retrospective Exhibition of Prints by Huc Luquens. Dec. 13-Jan. 8: Master Prints and Drwgs of Four Centuries.

HOUSTON, TEX. Museum of Fine Arts of Houston, Dec. 18-Jan. 8: 11th Tex. Exhib. of Ptg and Sculp. Chagall Lithographs.

INDIANAPOLIS, IND. John Herron Art Institute, Dec. 5-29: Art Schools, U. S. A. (AFA).

KANSAS CITY, MO. Kansas City Art Institute, Dec. 1-25: Amer. Institute of Decorators Awards for Third Ann. Nat'l Design Competition. To Jan. 1: Exhib. by Alumni of Kansas City.

William Rockhill Nelson Gallery of Art, Dec. 4-31: Ohio Oils from Cleveland Mus. Ptg. by Iowa Artists.

Kew Gardens, N. Y. Kew Gardens Art Center Gallery, Dec. 3-31: Contemp. Artists.

LAWRENCE, KANS. Museum of Art, University of Kansas, Dec. 5-31: Contemporary Furniture.

LINCOLN, NEBR. University of Nebraska Art Galleries, to Dec. 11: Ptg. by Murray Turnbull, Ass't Prof. of Art, Hamline Univ.

LOUISVILLE, KY. Art Center Association, to Dec. 12: Picasso's Antipolis. Dec. 14-Jan. 1: Board Members' Ptg.

J. B. Speed Art Museum, to Dec. 14: The Exact Instant (MOMA). Dec. 4-Jan. 1: Artists Look Like This. Dec. 9-Jan. 10: The Brooklyn Museum Print Ann. (AFA).

LOS ANGELES, CALIF. Dalsell Hatfield Galleries, Dec. 1-25: Ptg. by Millard Sheets, Dan Lutz, Gregory Gluckmann, Richard Haines and Sueo Serisawa. Ceramics by Picasso, Otto and Gertrud Natzler, Jean Goodwin Ames and Myrton Purkiss. Serigraphs by Millard Sheets.

James Vigeveno Galleries, to Dec. 31: Mod. French and Amer. Ptg.

LOWELL, MASS. Whistler's Birthplace, Dec. 1-Jan. 2: Lowell Camera Club.

MADISON, WIS. Art Association, Dec. 7-Jan. 11: Romantic Realism in 19th Cen. Amer. Ptg (AFA).

Wisconsin Union Art Gallery, University of Wisconsin, Dec. 11-Jan. 10: 20th Cen. W'cols, Amer. and Foreign (AFA).

MANCHESTER, N. H. Currier Gallery of Art, to Dec. 11: 3rd Ann. Exhib., N. H. Art Assn. Dec. 1-31: Finger Ptg. by Francis Fast. Dec. 11-Jan. 3: The Ring and the Glove (AFA). Dec. 16-Jan. 15: 1949 Corcoran Biennial (AFA).

MASSILLON, OHIO Massillon Museum, Dec. 1-31: Oils by Genesee N. Y. Artists.

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MEMPHIS, TENN. Brooks Memorial Art Gallery, Dec. 1-15: Ptg by Mario Bacchelli, Dec. 5-29: Exhib. of Ex Votos (AFA), Dec. 18-31: Ptg by Donald Bear.

MILWAUKEE, WIS. Chapman Memorial Library, Milwaukee-Downer College, to Dec. 21: W'cols by Sara Bard and Mildred Nungester-Wolf.

Layton Art Gallery, Dec. 7-Jan. 2: Christmas Sale of Ptg, Prints, Sculp. Crafts by Wis. Artists.

Milwaukee Art Institute, Dec. 7-Jan. 2: First Christmas Sale of Wis. Arts and Crafts.

MINNEAPOLIS, MINN. Minneapolis Institute of Arts, to Dec. 12: Masterpieces of Sculp. Dec. 2-Jan. 2: 35th Ann. Local Artists Exhib. Ann. Internat'l Salon of Photog.

University Gallery, University of Minnesota, to Dec. 12: Ptg and Sculp. in Architecture (MOMA), To Dec. 15: Leading Photographers (MOMA), To Jan. 6: Arnold Blanch.

Walker Art Center, to Jan. 8: Christmas Exhib. and Sale. Useful Gifts 1949: Well-Designed Articles from Minneapolis Stores.

MONTCLAIR, N. J. Montclair Art Museum, Dec. 4-23: Frederick Ballard Williams Exhib.: A Tribute to 35 Years of Mus. Service.

MUSKEGON, MICH. Hackley Art Gallery, to Dec. 18: Muskegon Stamp Club, 21st Ann.

NEWARK, DEL. Art Gallery, University of Delaware, Dec. 7-Jan. 15: Twenty-Five Ptg from the Whitney Mus. of Amer. Art (AFA).

NEWARK, N. J. Newark Art Club, Dec. 1-22: Ptg by Hubert DeGroot Main.

Newark Museum, Dec. 1-Indef.: Christmas Gifts Under \$10. Peru: Before and After the Conquest. Public Library, Dec. 16-Jan. 15: The Fifty Books of the Year, 1949 (AIGA).

Rabin and Krueger Gallery, Dec. 1-31: Original Etchings and Lithographs by Amer. Artists.

NEW BRUNSWICK, N. J. Rutgers University, Dec. 1-20: The Early Printed Book.

NEW HAVEN, CONN. Yale University Art Gallery, Dec. 1-Indef.: Plastics in Relation to Architecture and the Visual Arts.

NEW LONDON, CONN. Lyman Allyn Museum, Dec. 1-31: Ptg by Florida Gulf Coast Group.

NEW ORLEANS, LA. Arts and Crafts Club, to Dec. 31: Holiday Group Show by Gallery Artists.

Isaac Delgado Museum, to Dec. 6: The Mayans and Incas, Dec. 11-Jan. 3: Max Beckmann (AFA).

BARBISON-PLAZA, 101 W. 58, Dec. 1-31: Oscar Emmer.

NEW YORK, N. Y. A. C. A., 63 E. 57, to Dec. 10: Ptg by Ralph Fansanella, Dec. 12-31: Ptg by Hy Cohen.

Artists' Gallery, 851 Lexington Ave., to Dec. 8: Oil Ptg and W'cols by Michael Loew, Dec. 9-29: Group Show of Selected Ptg and Drwgs.

Asia Institute, 7 E. 70, to Jan. 1: Persian Art from Prehistory to the Present.

Associated American Artists, 711 Fifth Ave., Dec. 5-24: Recent Oil Ptg and Gouaches by Aaron Bohrod.

Babcock, 38 E. 57, Dec. 5-31: Selected Intimate Ptg. Barbison-Plaza, 101 W. 58, Dec. 1-31: Oscar Emmer.

George Binet, 67 E. 57, Dec. 3-31: Prints and Drwgs by Arthur W. Heintzelman.

Buchholz, 32 E. 57, to Dec. 17: Alexander Calder.

George Chapellier, 48 E. 57, to Dec. 31: Old Masters. Portraits by Contemp. Artists.

Contemporary Arts, 106 E. 57, to Dec. 28: Christmas Group Exhib., Reasonably Priced Ptg and Sculp.

Collectors of American Art, 106 E. 57, to Dec. 20: Ptg, Prints and Sculp. for Distribution to Members.

Dwrlacher, 11 E. 57, to Dec. 24: Recent Ptg by Walter Stuempfig.

Feigl, 601 Madison Ave., Dec. 10-31: Group Exhib., Amer. and Europeans.

Friedman, 20 E. 49, Dec. 1-31: Designs by Sidney Butchkes.

Grand Central, 15 Vanderbilt Ave., to Dec. 10: W'cols by Alfred Mira.

Grand Central Branch, 718 Madison Ave., to Dec. 10: Milton Hebal, One-Man Show.

Grolier Club, 47 E. 60, Dec. 21-Feb. 1: The Beginnings of the Pictorial Political Journal.

Kennedy, 785 Fifth Ave., to Dec. 24: 19th Cen. Amer. Ptg Under \$200.

Kleeman, 65 E. 57, to Dec. 31: Ptg, Drwgs and Color Prints by Mod. French Masters.

Kootz, 600 Madison Ave., to Dec. 5: New Ptg by Hans Hofmann, Dec. 6-Indef.: New Sculp. by David Hare.

Krawshaar, 32 E. 57, to Dec. 10: Recent Ptg by Whitney Hoyt, Dec. 12-Jan. 7: Christmas Show of Prints.

Laurel, 108 E. 57, Dec. 1-15: Ptg by Gallery Group.

Dec. 17-31: Knickerbocker Group.

Joseph Luyber, 112 E. 57, to Dec. 17: Drwgs and Prints.

Macbeth, 11 E. 57, to Dec. 10: Ptg and Gouaches by Charles Schucker, Dec. 12-21: W'cols by Contemp. Amer. Artists.

Metropolitan Museum of Art, 5th Ave. at 82, to Jan. 15: Vincent Van Gogh: Ptg and Drwgs, Dec. 2-Indef.: Japanese Prints, Dec. 1-Indef.: Mex. Prints Since 1700, French Silver, To Jan. 31: Hand-wrought Silver (AFA).

Midtown, 605 Madison Ave., to Dec. 17: Ptg by Paul Cadmus.

Milch, 55 E. 57, Dec. 5-24: W'cols by F. Douglas Greenbowe.

Morgan Library, 24 E. 36, to Jan. 21: Exhib. Commemorating the 400th Anniversary of the Book of Common Prayer.

Museum of the City of New York, 5th Ave. and 103, Permanent: Fires and Fire-Fighting—The History of the N. Y. Fire Dept. To Dec. 31: Theatre Caricatures, Cartoons and Impressions. A Hospital Bed—The Growth of Hospitals in N. Y. C.

Museum of Modern Art, 11 W. 53, Dec. 6-Jan. 8: Children's Holiday Carnival of Mod. Art. Photog. Exhib. Recent Acquisitions. Christmas Objects, Dec. 20-Indef.: Klee Foundation Exhib.

Museum of Non-Objective Painting, 1071 Fifth Ave., Dec. 1-Jan. 31: 10th Anniversary Group Show.

National Academy of Design Galleries, 1083 Fifth Ave., to Dec. 11: Exhib. of Oils, W'cols, Graphic Art and Sculp.

National Serigraph Society, 38 E. 57, to Jan. 7: Serigraphs for Christmas.

New Art Circle, 41 E. 57, Dec. 1-31: Paul Klee.

New York Historical Society, 170 Central Park W., to Dec. 24: Gold Fever. To Jan. 8: Amer. Historical Menus. To Feb. 12: Our City Hall in History.

Dec. 6-Mar. 12: Wintertime in Old N. Y.

Betty Parsons, 15 E. 57, to Dec. 10: William Gear and Jackson Pollock, Dec. 12-31: Guitou Knoop and Theodoros Stamos.

Passedoit, 121 E. 57, Dec. 3-31: Ptg by Scottie.

Peridot, 6 E. 12, to Jan. 5: Group Show of Small Oils.

Perls, 32 E. 58, to Dec. 31: 13th Ann. Holiday Show "For the Young Collector."

Perspectives, 34 E. 51, to Dec. 24: Recent French Art Exhib. Posters. Xmas Gifts by Painters and Sculptors.

Pinacotheca, 20 W. 58, to Dec. 31: Burgoyne Diller.

Public Library, 476 Fifth Ave., Dec. 13-Mar. 8: Italian Prints of Six Centuries, Dec. 15-Jan. 6: Christmas Story, To Dec. 14: Great Bibles. To Dec. 31: Chopin—100th Anniversary of the Great Composer's Death. To Jan. 15: Children's Books Suggested as Holiday Gifts. To Jan. 29: Italian Illustrated Books, 1300-1800.

Pyramid, 58 E. 8, to Dec. 5: Ptg by Louis Finkelstein.

Rabinovitch Photography Workshop, 40 W. 56, Dec. 1-31: Photos and Gravures by Rabinovitch.

Rosenberg, 16 E. 57, to Dec. 10: Recent Small Gouaches by Max Weber.

Bertha Schaefer, 32 E. 57, Dec. 5-30: Ptg by Alfred H. Maurer, Dec. 26-Jan. 14: Ptg by Wallace Mitchell.

Sculptors Gallery, Clay Club Sculpture Center, 4 W. 8, Dec. 12-Jan. 14: Sculpture, 1949.

Van Diemen, 21 E. 57, Dec. 2-15: Ptg by Fritz Abadi, Dec. 19-31: Old and Modern Masters.

Whitney Museum of Art, 10 W. 8, to Dec. 11: Alfred Maurer, 1868-1931. Dec. 16-Feb. 5: 1949 Ann. Exhib. of Contemp. Amer. Ptg.

Willard, 32 E. 57, Dec. 6-31: C. S. Price.

NORFOLK, VA. Norfolk Museum of Arts and Sciences, Dec. 4-25: 30 Ptg by Contemp. Amer. Artists, Dec. 11-Jan. 1: Original Sketches by Garl Melchers. W'cols, Drwgs, Pastels, Ceramics, and Sculp.

NORMAN, OKLA. Museum of Art, University of Oklahoma, to Dec. 7: Oils by Gladys Lloyd Robinson. Dec. 1-15: Parsons School of Design. Ptg from Standard Oil Co.

NORWICH, CONN. Slater Memorial Museum, Dec. 4-23: Ptg by Pedro Figari and J. B. Cordosa, Jr.

OAKLAND, CALIF. Mills College Art Gallery, to Dec. 7: French Drwgs from the Cosla Coll.

OVERLIN, OHIO Allen Memorial Art Museum, Dec. 1-17: The Christmas Theme in Art.

OKLAHOMA CITY, OKLA. Oklahoma Art Center, Dec. 1-20: 30 Americans, Dec. 11-25: Gladys Robinson. Leslie Powell.

OMAHA, NEBR. Society of Liberal Arts, Joslyn Memorial, to Jan. 2: Omaha Midwest Exhib. of Photog., Black and White Prints. To Jan. 15: 3rd Ann. Exhib. of Advertising Art. Ptg by John and Hettie Marie Andrews.

PASADENA, CALIF. Pasadena Art Institute, to Dec. 26: Ptg of Nativity. "Southern Comfort," Coll. of Wassail Bowls, Tankards, Monteiths, etc. from J. P. Morgan Coll. Honeyman Coll. of Military and Other Medals. Dec. 4-Jan. 9: Industrial Exhib. of Airplanes and Newest Inventions.

PHILADELPHIA, PA. American Swedish Historical Museum, to Dec. 10: Graphic Art in Sweden Today.

Art Alliance, to Dec. 25: Oils and Gouaches by Clinton Beagary. To Jan. 1: Miniature Prints. Oils, W'cols and Drwgs by John Lear, Dec. 2-30: Ptg by Elizabeth Davis, Dec. 3-Jan. 3: Mem. Show of Oils and W'cols by Paul Williamson Smith, Dec. 6-Jan. 1: All-Philadelphia Sculp. Exhib. Engrvgs, Drwgs, Monotypes and Lithographs by Fritz Eichenberg, Dec. 27-Jan. 29: Woodcuts and Sculp. by Bernard Reder.

Georges de Braux, Dec. 1-31: Recent Canvases of the School of Paris.

Robert Carlen Gallery, to Dec. 30: Early Amer. Primitive Art.

Contemporary Art Association, to Dec. 14: Decorative Arts, Dec. 22-Jan. 18: Prints and Drwgs.

Pennsylvania Academy of Fine Arts, Dec. 13-31: Oil Landscapes and Marines by Paul Wescott.

Philadelphia Museum of Art, to Dec. 4: Ming Blue and White Porcelain.

Print Club, Dec. 9-30: "Jazz" by Matisse, 21st Ann. Exhib. of Prints by Philadelphia Artists.

PITTSBURGH, PA. Carnegie Institute, Dept. of Fine Arts, to Dec. 11: Ptg in the U. S., 1949. To Dec. 31: Exhib. of Current Amer. Prints, 1949.

PORTLAND, ORE. Portland Art Museum, to Dec. 20: Toys for Children. To Dec. 31: Ptg by Yeffe Kimball. To Jan. 1: Ptg and Sculp.

PRINCETON, N. J. Art Museum, Princeton University, Dec. 1-15: Ptg by William Kienbusch, Dec. 6-17: Italian Drwgs from Coll. of Art Mus. Dec. 16-Jan. 8: Christmas Exhib.

PROVIDENCE, R. I. Providence Art Club, to Dec. 24: Little Picture Show.

Rhode Island School of Design Museum, to Jan. 2: New Acquisitions. Master Drwgs, Dec. 18-Jan. 2: Children's Christmas Show.

RACINE, WIS. Charles A. Wustum Museum of Fine Arts, to Dec. 30: Racine Painters.

RALEIGH, N. C. State Art Gallery, Dec. 1-Jan. 1: 13th Ann. N. C. Artists' Exhib.

RICHMOND, IND. Art Association, Dec. 4-19: 30th Ann. Graphics Show.

RICHMOND, VA. Virginia Museum of Fine Arts, Dec. 2-Jan. 8: Framing and Hanging Pictures. Dec. 9-Jan. 19: Josef Albers, One-Man Show, Dec. 16-Jan. 1: The Christmas Story in Art.

ROCHESTER, MINN. Rochester Art Center, to Dec. 12: Christmas Gift Suggestions.

ROCHESTER, N. Y. Memorial Art Gallery, Dec. 2-Jan. 9: 1949 Jurors' Show, Ptg by A. L. Melenbacher and Sculp. by Lola Konraty. Scalmandré Historic Textiles. New Additions to the Lending Library.

ROCKFORD, ILL. Rockford Art Association, Dec. 5-30: Young Artists' Exhib.

ROCKLAND, ME. William A. Farnsworth Library and Art Museum, Dec. 1-31: Illustrations and Ptg by Dahlov Ipcar. "Large Passion" by Dürer.

RUSTON, LA. Louisiana Polytechnic Institute, Dec. 7-Jan. 15: Vision in Display (AFA).

ST. LOUIS, MO. City Art Museum of St. Louis, to Dec. 5: Klee Exhib. Dec. 2-27: Studio Group. Dec. 1-Jan. 24: The Printmaker's Winter, Dec. 12-Jan. 9: 9th Ann. Mo. Exhib.

ST. PETERSBURG, FLA. Art Club of St. Petersburg, to Dec. 10: Members' Christmas Show, Dec. 11-24: Works of John Chetcutti.

SACRAMENTO, CALIF. California State Library, Dec. 1-30: Printmakers Soc. of Calif.

E. B. Crocker Art Gallery, Dec. 1-31: Ptg by William A. Gaw. Monotypes in Color by Gertrude Wiebe Mihsfeldt. Ptg and Drwgs by Old Masters. Calif. School.

SAN ANTONIO, TEX. Witte Memorial Museum, to Dec. 6: Tex. Exhib. of Ptg and Sculp. Dec. 8-Jan. 3: Cuban W'cols (AFA).

SAN FRANCISCO, CALIF. San Francisco Museum of Art, to Dec. 11: Decorative Arts Competition, Dec. 1-Jan. 31: Permanent and Loan Coll.

SAN JOSE, CALIF. Rosicrucian Egyptian Museum, Dec. 11-Jan. 3: Contemp. Chinese Ptg (AFA).

SANTA FE, N. MEX. Museum of New Mexico, New Mex. Artists' Exhib.

SARATOGA SPRINGS, N. Y. Skidmore College, to Dec. 11: Recent Prints by European Painters (MOMA), Dec. 12-15: Christmas Decor by Students.

SEATTLE, WASH. Art Museum, Dec. 8-Jan. 1: Old Master Drwgs (AFA). Religious Art. Ptg by Ruth Kelsey, Drwgs by John Leedom.

Henry Gallery, University of Washington, Dec. 4-Jan. 2: Emily Carr. Ceramics and Prints.

SHREVEPORT, LA. Shreveport Art Club, Dec. 4-Jan. 1: Shreveport Art Club Ann. Regional Exhib.

SIOUX CITY, IOWA Sioux City Art Center, Dec. 6-Jan. 3: Art Center Student Show

SPRINGFIELD, ILL. Illinois State Museum, Dec. 4-28: 32 Artists and 16 Sculptors, Contemp. Amer. Art from IBM.

SPRINGFIELD, MASS. George Walter Vincent Smith Art Gallery, to Dec. 7: Springfield Art League, Dec. 20-Jan. 10: Ptg by French School Children.

Springfield Museum of Fine Arts, Dec. 1-31: Etchgs by Fred Nagler. Wood Engrvgs by Asa Cheffetz. Contemp. Amer. Ptg from Mus. Coll.

SPRINGFIELD, MO. Springfield Art Museum, to Dec. 15: Mod. Prints, Dec. 16-Jan. 7: What is Theater? (LIFE Mag.).

STATEN ISLAND, N. Y. Staten Island Museum, Dec. 4-31: Photos of New Guinea. W'cols by Betty Vosburgh. Oils by Albert Barbelles.

STATE COLLEGE, PA. College Art Gallery, Dec. 1-21: W'cols by Dong Kingman.

STURBRIDGE, MASS. The Publick House, Dec. 1-31: Oil Ptg and Drwgs by Herbert P. Barnett.

TOLEDO, OHIO Toledo Museum of Art, to Dec. 15: Contemp. Scottish Ptg. Ptg by Howard Schuler.

TOPEKA, KANS. Mulvane Art Museum, to Dec. 16: 3rd Ann. Exhib. of Oil Ptg by Artists of the Mo. Valley.

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TRENTON, N. J. *New Jersey State Museum*, Dec. 18-Jan. 8: Ptg and Sculp. of the Madonna.
Stuyvesant Shop, to Dec. 14: George Washington-Edward Hicks Mem. Exhnb.
TULSA, OKLA. *Philbrook Art Center*, Dec. 6-Jan. 1: Tulsa Artists' Ann.
UNIVERSITY, ALA. *University of Alabama, Art Dept.*, to Dec. 5: Holbrook Coll.
UNIVERSITY, LA. *Louisiana State University, Art Dept.*, to Dec. 17: Fine Arts Under Fire (LIFE Mag.).
URBANA, ILL. *University of Illinois*, Dec. 11-Jan. 3: Drwgs by Rico Lebrun (AFA).
UTICA, N. Y. *Munson Williams Proctor Institute*, Dec. 11-Jan. 2: 13th Ceramic Nat'l Exhnb. Prints by Antonio Frasconi. Commercial and Magazine Illus. by Douglas Crockwell.
WASHINGTON, D. C. *Corcoran Gallery of Art*, to Dec. 18: 4th Ann. Area Exhnb.
Institute of Contemporary Arts, Dec. 11-Jan. 15. L. Moholy-Nagy Mem. Exhnb. (AFA).



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Library of Congress, to Feb. 12: Calif. Exhnb. Commemorating First Constitution and Gold Rush.
National Gallery of Art, Dec. 1-Indef.: Art Treasures from Vienna, Loaned by the Austrian Government.
National Collection of Fine Arts, Smithsonian Institute, Dec. 10-30: 58th Ann. Exhnb. of Soc. of Washington Artists.
Whyte Gallery, Dec. 6-31: Christmas Show by Washington Artists.
WELLESLEY, MASS. *Wellesley College, Art Museum*, to Dec. 15: Three Modern Styles (MOMA).
WEST PALM BEACH, FLA. *Norton Gallery and School of Art*, to Dec. 4: 1949 Nat'l Honor Awards Amer. Institute of Architects. Photos by Kathleen and Vladimir Telberg. Dec. 9-25: Contemp. Amer. Art. W'cols by Jose de Creeft.
WICHITA, KANS. *Wichita Art Association*, to Dec. 10: G. I. Ptg. Oils and W'cols by William Dickerson. Dec. 10-Jan. 1: Wichita Artist Guild. Dec. 15-Jan. 1: Religious Art.
Wichita Art Museum, to Dec. 4: 20th Cen. Club Women Painters.
WILMINGTON, DEL. *Society of Fine Arts*, to Dec. 7: 36th Ann. Del. Show. Dec. 11-31: Ptg. from the Permanent Coll.
WINTER PARK, FLA. *Morse Gallery of Art, Rollins College*, to Dec. 12: Contemp. Amer. Ptg.
WOODSTOCK, N. Y. *Rudolph Galleries*, Dec. 1-31: Recent Ptg. by Woodstock Artists.
WORCESTER, MASS. *Worcester Art Museum*, to Jan. 1: Boston Printmakers. Dec. 18-Jan. 29: Art Work by Children of North America.
YOUNGSTOWN, OHIO. *Butler Art Institute*, to Dec. 11: School Show.

Where to Show

NATIONAL

BIRMINGHAM, ALA. *10th Annual Jury Exhibition, Watercolor Society of Alabama*. Feb. 1-28. Public Library. Open to all American artists. Media: transparent and opaque watercolors. Jury. Prizes. Work due Dec. 31. For entry cards and further information write Belle Comer, Sec., Watercolor Society of Alabama, 114 South 16th St., Birmingham.
BROOKLYN, N. Y. *4th National Print Annual*, Mar. 22-May 21. Brooklyn Museum. Open to all artists. All fine print media except monotypes. Entries due Jan. 25. For further information write Una E. Johnson, Dept. of Prints and Drwgs, Brooklyn Museum, Eastern Parkway, Brooklyn 17.
CINCINNATI, OHIO *1st Biennial International of Contemporary Color Lithography*. Mar. 2-Apr. 6. Cincinnati Art Museum. Open to all artists. Media: individual lithographs printed in color. Purchase awards. Work due Jan. 31. For further information write Print Dept., Cincinnati Art Museum, Cincinnati 6.
NEW YORK, N. Y. *34th Annual Exhibition, Society of American Etchers, Gravers, Lithographers and Woodcutters*. February. Media: prints (intaglio, relief or planographic). Jury. Prizes. Entry fee. For further information write Society of American Etchers, 1083 Fifth Ave., New York 28.
Audubon Artists 8th Annual Exhibition. Apr. 27-May 17. National Academy Galleries. Open to all artists working in U. S. All media. Jury. Prizes. Entry fee \$3. Entry cards and work due Apr. 13. For further information write Ralph Fabri, 1083 Fifth Ave., New York 28.
Ecclesiastical Sculpture Competition. National Sculpture Society. Open to sculptors working in the U. S. Any subject pertaining to the life and time of Christ and/or persons or episodes associated therewith may be used. Jury. Awards. Work due April

30. For further information write National Sculpture Society, 1083 Fifth Ave., New York 28.
Rome Prize Fellowships 1950-1951. Fellowships for mature scholars and artists capable of doing independent work in classical studies, architecture, landscape architecture, musical composition, painting, sculpture and the history of art. Open to citizens of the U. S. for one year beginning Oct. 1, 1950. Applications due Feb. 1, 1950. For further information write Mary T. Williams, American Academy in Rome, 101 Park Ave., New York 17.
PHILADELPHIA, PA. *145th Annual Exhibition of Painting and Sculpture*. Jan. 22-Feb. 26. Pennsylvania Academy of the Fine Arts. Open to living American artists. Media: oil and tempera painting and sculpture. Work due Dec. 27. For further information write Pennsylvania Academy of the Fine Arts, Broad and Cherry Sts., Philadelphia 2.
PORTLAND, ME. *67th Annual*. Feb. 5-Mar. 26. L. D. M. Sweat Memorial Art Museum. Open to living American artists. Media: watercolors and pastels—work due Jan. 25; oil paintings—work due Feb. 21. Entry fee \$1. Jury. For further information write Miss Bernice Breck, 111 High St., Portland 3.

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